

# VOGUE



APRÈS LA TEMPÊTE.

Paris Openings  
Number

The Vogue Company  
CONDÉ NAST Publisher

April First 1919  
Price 35Cts.



# CREME OIL

THE CREAM OF OLIVE OIL SOAPS



## *A Reflection of Loveliness*

The mirror is truthful in telling about your complexion. Easter gowns will not render a poor complexion attractive. That is nature's task.

CREME OIL is a wonderful aid to nature in achieving a clear, healthy skin. Based on olive oil and containing other ingredients recognized as invaluable in protecting and benefiting the skin, CREME OIL is milady's preferred toilet soap, once its delightful effect is experienced.

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PEET BROS. MFG. CO.  
KANSAS CITY      SAN FRANCISCO

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# Haas Brothers

*producers of*

## Distinctive Dress Fabrics

Fabrics of rare beauty—  
individual charm—

Pre-eminent among—

**SHEER FABRICS**

*Georgette Crêpe*

*Paulette Chiffon*

Registered  
The chiffon with the beautiful  
mellow finish

**SILKS**

*Kitten's Ear Crêpe*

Registered  
The foremost contribution to  
fashionable silk fabrics

*Trico Silks*

Registered  
Jersey weaves in plain  
and novelty effects

*Chipbendale Foulards*

Registered  
Foulards of original design  
— exceptional quality

**WOOLENS**

*Chanella*

The knitted wool novelty

*Tricot Serge*

A fine soft serge for suits  
and dresses

*Cheruit Twill*

An Ideal suiting

All name-registered fabrics

Haas Brothers' fabrics may  
be seen at leading establishments

FIFTH AVE...NEW YORK





**"ONYX"**  
**HOSIERY**  
**ON THE LIPS**  
**OF EVERY WOMAN**

ONYX

"ONYX" Hosiery on the lips of every Woman in AMERICA—true as this statement was ten years ago when this advertisement made its first appearance, it could now read—

"ONYX" ON THE LIPS OF EVERY WOMAN IN THE WORLD

"ONYX" Hosiery is worn in the Four Corners of the Globe—its Quality penetrates everywhere.

**Emery & Beers Company Inc.**

*Sole Owners of "Onyx" Hosiery*

*Broadway at 24th Street*



Reg. U. S. Pat. Office  
 The Trade Mark on Every Pair



Reg. U. S. Pat. Office  
 The Trade Mark on Every Pair





# Franklin Simon & Co.

*A Store of Individual Shops*

Fifth Avenue, 37th and 38th Sts., New York



## WOMEN'S

### Distinctive Cape-Wraps

*Cleverly interpret the mode in*

COPY OF A DRECOLL MODEL  
CAPE WITH CUFF COLLAR  
BORDERED CAPE-WRAP



**C**OPY of Drecolle Model—  
(illustrated above) sleeveless cape-wrap of navy or walnut men's wear serge, silk fringed in color to match. To Drecolle is due the smartness achieved by allover stitching in design which emphasizes the graceful shirred monk collar joining the rever front; silk lined throughout. **58.00**

**F**IBRE Silk Tricolette Cape-Wrap (illustrated in center) in navy, sand, henna or black owes its charm to the lovely fabric which fashions it and its picturesque lines; new and distinctive features are cuffed sleeves, bordered collar, and fullness of cape shirred into wide border; soft silk lined. **58.00**



**W**ALKING Cape (illustrated above) of navy blue men's wear serge bespeaks newness in fitted yoke finished with wide tucks and in rows of inlaid black silk floss forming novel trimming; black silk braid smartly accentuates the new cuff collar extending full length of sash tied stole front; lined with navy and white broad striped silk. **68.00**

WOMEN'S  
COAT SHOP  
Fourth Floor

HATS illustrated  
from our  
French Millinery Shop  
Prices upon application



Paris .  
19 Rue d' Antin

# BONWIT TELLER & CO.

*The Specialty Shop of Originations*

FIFTH AVENUE AT 38<sup>TH</sup> STREET, NEW YORK

Philadelphia  
13th and Chestnut Sts.

*The Correct Form in*  
**RIDING HABITS**  
*for Women and Misses'*

*All the accessories for  
the Equestrienne —  
Hats, Boots, Puttees,  
Shirts, Stocks, Cravats,  
Gloves, Handkerchiefs,  
Crops.*

*Riding togs that ob-  
serve the strict code of  
riding etiquette and  
the accepted standards  
of the most approved  
English and American  
models.*

The illustration shows five women in different riding outfits. In the center, a woman in a dark, long coat and top hat stands with her hand on her hip. To her left, a woman in a light-colored, knee-length coat and a small hat sits on a fence. To the right of the central figure, another woman in a light-colored, knee-length coat and a small hat stands. In the bottom left, a woman in a light-colored, knee-length coat and a small hat stands. In the bottom right, a woman in a light-colored, knee-length coat and a small hat stands. The background shows a fence and a horse.

**LONGCHAMPS**

**EVERNE**

**STRAND**

**KILDARE**

**DERBY**

*The Perfection of Fit, Precision and Finesse of Tailoring  
Achieve in These Riding Togs an Individuality not  
excelled by the Costliest of to-order custom Tailoring.*

**EVERNE**—Two-piece side saddle habit in brown or gray water-proofed tweeds. 35.00  
Same model in tweed, three piece 50.00  
Same model in brown diagonal or Oxford melton, two-piece. 75.00  
Same model in brown whipcord or Oxford melton, three-piece 115.00  
**LONGCHAMPS**—Double breasted paddock coat and breeches in tan covert, Oxford or navy melton or dark green diagonal 55.00  
Same model in brown whipcord, olive or leather color covert 90.00  
**KILDARE**—Box-pleated belted back coat and breeches in gray and brown waterproofed English tweeds 35.00  
In Oxford melton or tan covert 55.00 to 75.00

**STRAND**—Hand tailored fitted flare coat and breeches. In worsted pinchecks, pin stripes and Oxford and brown diagonals 75.00  
In Oxford melton, olive or leather color covert 90.00  
**DERBY**—Straightline flare coat and breeches in gray and brown waterproofed tweeds 35.00  
In Oxford melton or tan covert 55.00 to 85.00

*All breeches lined with cham-  
ois and reinforced with leather*

*Expert equestriennes render a  
helpful and practical personal  
service*



# BONWIT TELLER & CO.

*The Specialty Shop of Originations*

FIFTH AVENUE AT 38<sup>TH</sup> STREET, NEW YORK

*Misses' Frock Fashions of Refreshing Youth  
and Engaging Simplicity Designed for the*

**"JEUNE FILLE" and the SMALL WOMAN**



CHARMIE

CHARMIE—Misses' frock of satin charmeuse, basque bodice terminates at back in sash. Square neck arranged with collar of net and Valenciennes lace. Spiral drape skirt over tight fitting tunic. In navy, taupe and black. Sizes 14 to 20 35.00

FLEUR—Misses' frock of printed Georgette crepe. Softly draped bodice, revers finished with ruche of taffeta. Spiral tunic skirt, deep hem headed with taffeta plaiting. Navy, Copenhagen, brown and black, with contrasting color figures. Sizes 14 to 20 37.50



FLEUR

MARLI — Misses' one-piece frock of men's wear serge, button trimmed. Frock fastens at back with buttons. In black, navy blue and beaver serge or black and white checks. Sizes 14 to 20 29.50

LESTE—Misses' frock of taffeta, tight fitting bodice. Fine plaited ruche of taffeta at neck and cuffs. Side draped skirt with plaitings at hip. Sizes 14 to 20 25.00



COVELLY

COVELLY—Misses' waistcoat cape with large draped collar, chain stitched. Lining of plaid taffeta 29.50

Of tricotine in navy blue, black and beaver  
Of pom-pom bolivia in navy blue, black, taupe and congo  
Of silvertone velour in taupe, Copenhagen, electric blue and tan  
Of covert in tan or olive

MARLI



ENSY

ENSY—Misses' one-piece frock of men's wear serge or shepherd checks. Button trimming as illustrated. Insets of contrasting color in seams. In navy blue, beaver or black serge and black and white checks. Sizes 14 to 20 32.50

LESTE



# Now Paris says the word for Spring



## LOESER'S

*A Store of Style  
Assured*

BEFORE a store can take rank at the top, it must be, first, a style-authority. Its style-selections must be authentic. They must carry the assurance of being right.

That function Loeser's fulfils with distinction. Its assured position and representation for almost six decades at the style-center of the world have given this Store authority beyond a doubt.

Its word is watched for and heard with respect. For Loeser's knows what Paris and New York will wear.

For gay strolls down the Avenue, here is an exquisitely tailored blouse-suit, made of Poiret twill, fancy linings. Trimmed with braid, and jaunty with a contrasting vest of moire pattern Moon-glo. Navy, bison, black. \$75

It is astonishing how much youthfulness and distinction and smartness are tucked into the lines of this tailleur with its slim belt and its effective Duvetyn vest; in black or navy Poiret twill, or in tan covert cloth, plain peau de cygne lined. \$69.50

\$75

Hat, \$20

Once the chic and graceful folds of this luxurious Tricotine cape, with contrasting collar of gloveskin trimmed with wool fringe, are wrapped about slim shoulders, *voilà!* one is quite ready for Spring. In navy with grey, in rookie with navy, or in grey with navy. \$57.50

Taffeta cording plays a part in the quick charm of this irresistible gown of green and blue figured Georgette over navy Taffeta, or in tan and blue Georgette over navy Taffeta. \$79.50

A trim air and a smart silhouette are promised by this semi-tailored blouse-dress of Tricolette with its unexpected embroidery at the hip. Trimmed with contrasting Tricolette. In black, navy, taupe, brown. \$75

\$69.50

Hat  
\$29.50

\$79.50

Hat  
\$27.50

\$57.50

Hat  
\$23.50

\$75 Hat, \$23.50

The foregoing sent to any address

**Frederick Loeser & Co. INC.**

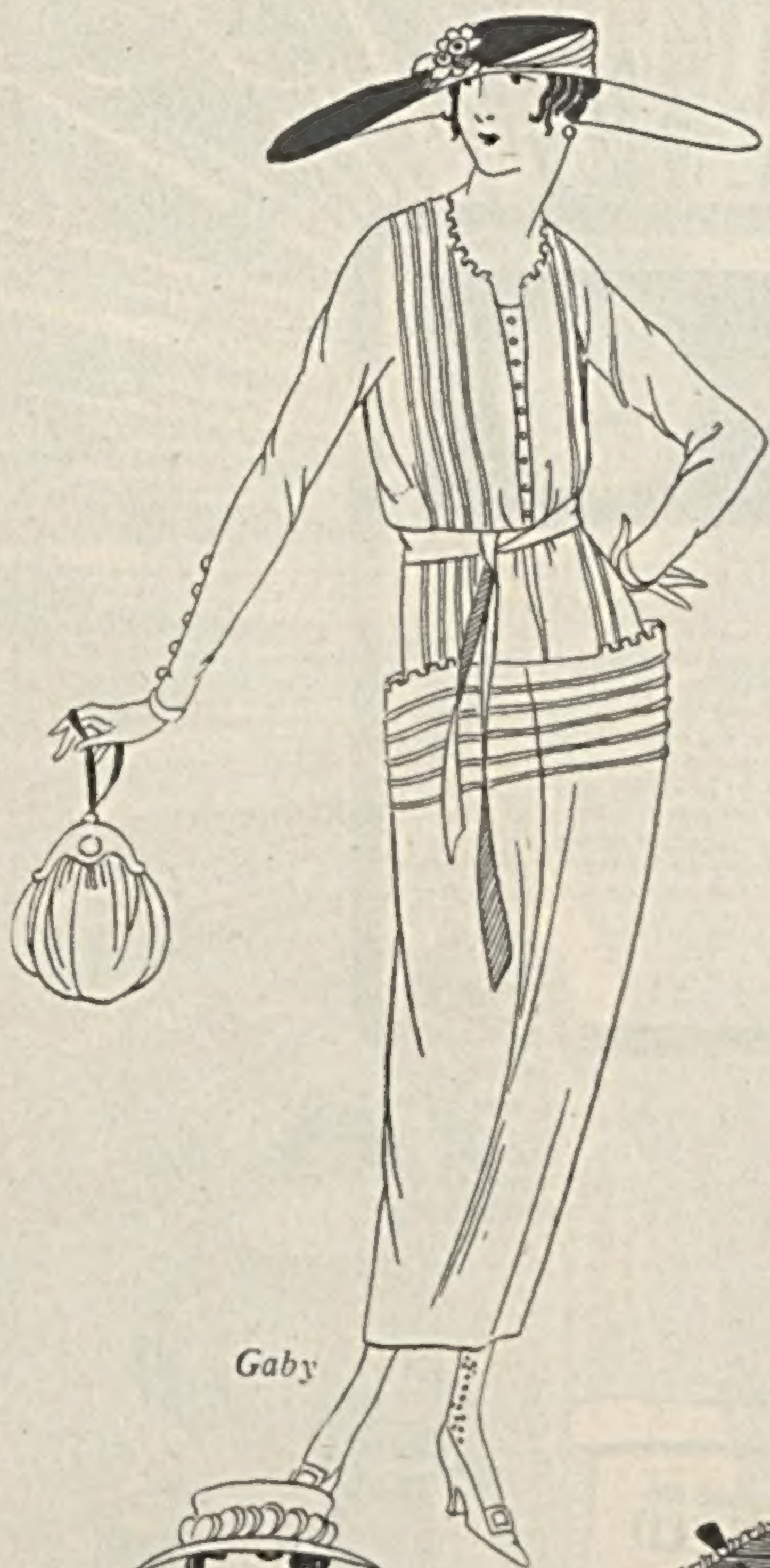
BROOKLYN - NEW YORK

Established 1860

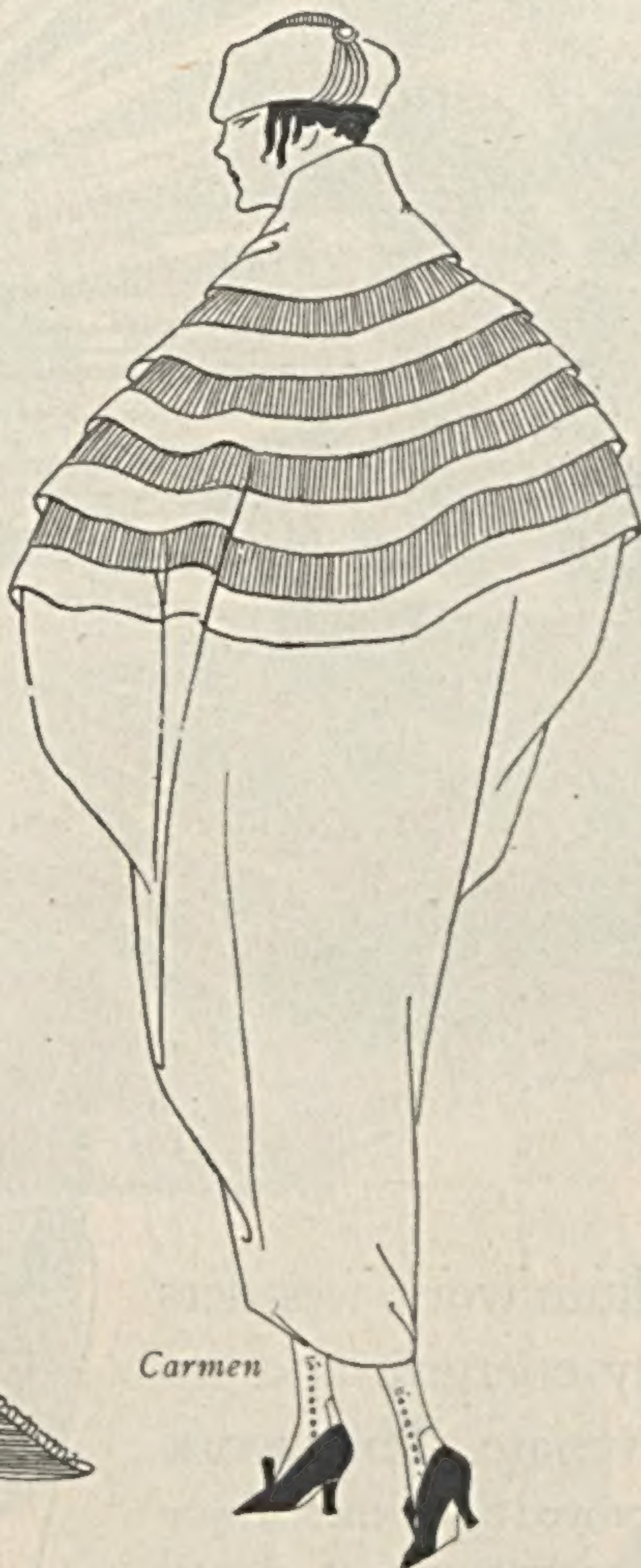
The hats shown on the models pictured also procurable from Frederick Loeser & Co.



# Some of the New Silhouettes



Gaby



Carmen



Yvette



Li-Ti



Toinette

**GABY**—This trotteur frock was created by Mme. Jenny. Our reproduction is in navy blue, tan or black tricotine; the narrow inset panel is of tricolette in a contrasting color. The simple but effective trimmings are pin tucks and tabs of the tricotine. \$39.50

**CARMEN**—Dolman of tricotine combined with satin, latter forms foundation for bias folds around shoulders. Lined with peau de cygne. Navy blue or black. \$75.00

**YVETTE**—Afternoon dress in black or navy blue satin. \$52.50. In black, navy blue or nut brown all-silk faille moire. \$67.50. Chemisette front of white satin. Cross-stitch embroidered motif in bright colors on front of girdle.

**LI-TI**—This tricolette frock was inspired by the art of the Far East. Motifs in gold thread on the pocket, sleeves and girdle are of Chinese design. Navy blue, nut brown, white or black. \$59.50

Also, in navy blue or beige wool jersey. \$35.00

**TOINETTE**—This Georgette crepe frock is effectively appliqued with beads. Navy blue-and-white, navy blue-and-tan Georgette crepe over navy blue satin, black-and-white Georgette over black satin; also in plain colors—navy blue, black, flesh or white Georgette over satin of same tone. \$48.75

**MIMI**—The indispensable, simple frock of crepe de chine—entre-deux and a few woollen flowers are the only trimmings. White, flesh color, black, Copenhagen or navy blue. \$35.00

**JUSTINE**—This is Mme. Jenny's idea of what the smart trotteur cape should be. In navy blue or black serge, lined with peau de cygne to match. Throw scarf may also be worn as a Watteau panel. \$49.50



Mimi

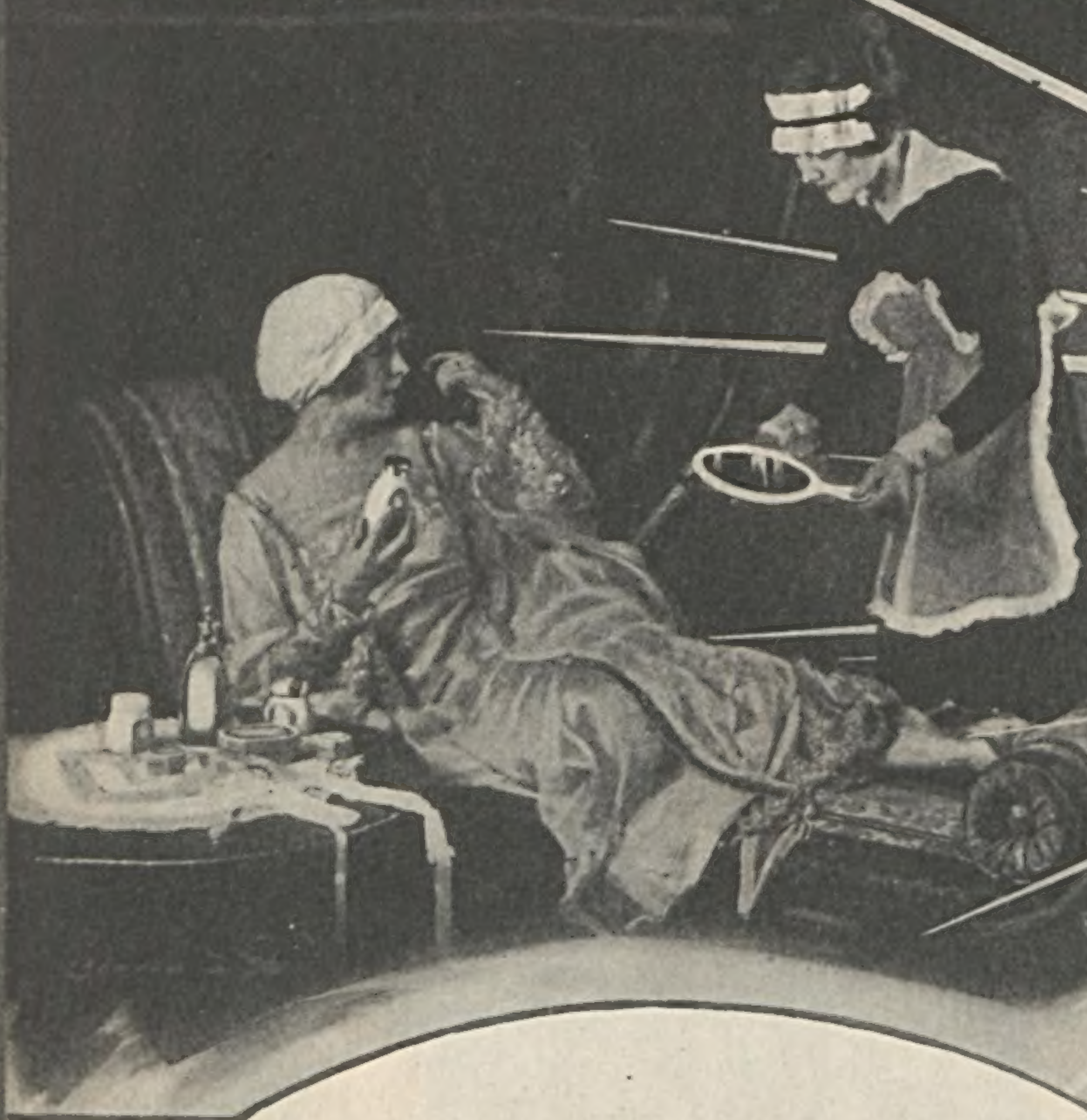


Justine

## John Wanamaker, New York



# Radium and Beauty



Radiograph made by  
Rador Night Cream

A box containing Rador Peau de Velour (Night Cream) produced this Radiograph without the aid of an X-Ray machine. Nothing but Radium or an X-Ray machine will produce a Radiograph. This is actual, visible proof of the presence of Radium in Rador Articles as attested to by our \$5000 Guarantee.



## Rador Preparations are GUARANTEED

(under \$5000 penalty)  
to be prepared from the  
purest pharmaceutical  
ingredients, to contain a  
definite quantity of Actual  
Natural Radium and to  
retain their Radio activity  
for at least 20 years

The Rador Co.

**T**HE undying Rays of Radium work wonders for all living tissue. They energize and invigorate. They revivify and rejuvenate. They work for betterment of skin and complexion as proved by Science. Every Rador Toilet Article contains a definite quantity of Actual Radium. They were invented by an expert who found the way to utilize Actual Radium in these preparations despite its prohibitive cost. See our \$5000 Guarantee. In addition, Rador is the finest, most luxurious of Toilet preparations. Its use is a delight.

Try "Rador" Face Creams and Powders, Talc and Rouge, Hair Tonic, Skin Soap and Facial Pads. Each imbued with LIFE by Radium. You will find them the greatest of all aids to beauty.

**RADOR TOILET REQUISITES**  
are sold by Department and Drug Stores.  
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write direct to the Distributor.

Write for "Radium and Beauty"—the most revolutionary booklet on the subject of beauty ever published. Obtain full details of this new beauty knowledge. Mail coupon for your booklet now.

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**GEO. BORGFELDT & CO.**  
Irving Place, New York

# Rador

Trade Mark

## Toilet Requisites



George Borgfeldt & Co.  
Irving Place, New York, N. Y.

Gentlemen: Please mail me a complimentary copy of your booklet, "Radium and Beauty." V. M.

Name \_\_\_\_\_

Address \_\_\_\_\_



# Frocks of Individuality for Misses and the Younger Set



A.—Figured Georgette, in rose-and-white or Nile-and-white. The waist is finished at the neck with a yoke of net combined with lace insertion. Price, \$65.00

B.—Navy blue taffeta; with under-blouse and sleeves of navy blue Georgette lined with self-tone or red Georgette. Price, \$42.00.

C.—Georgette, in navy blue or flesh-tone. Fagoting, tucks and small buttons provide the only decoration. Price, \$35.00.

D.—Navy blue taffeta, effectively combined with figured Georgette in navy-and-mahogany. Price, \$68.00.

E.—Figured satin foulard, in navy-and-white or black-and-white. The collar is of organdy, ornamented with lace and drawn-work. Price, \$55.00.

*Mail Order literature sent on request*

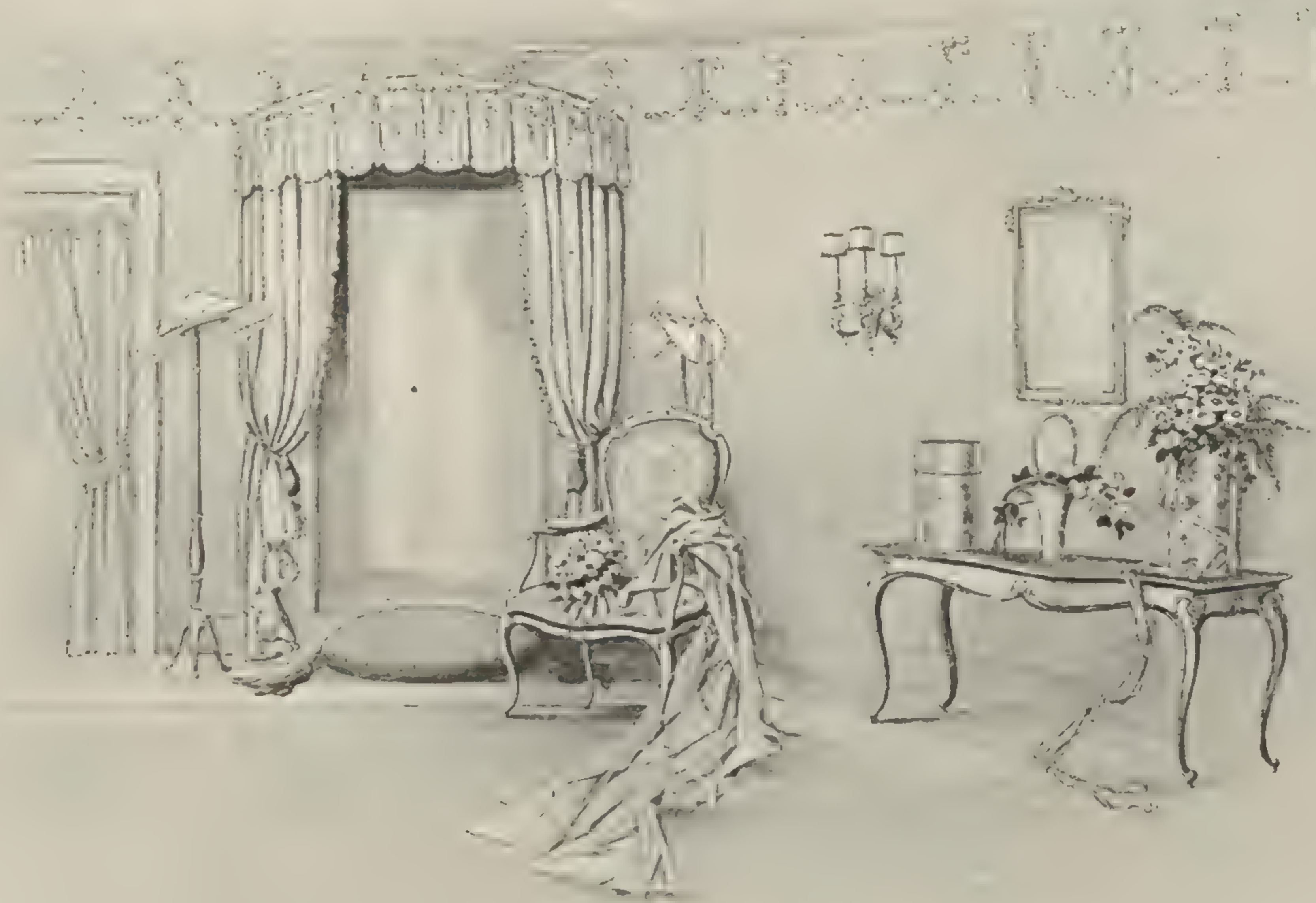
## B. Altman & Co.

Madison Avenue - Fifth Avenue, New York

Thirty-fourth Street

Thirty-fifth Street





*Joseph*

*announce the opening of a brides' room  
in which will be exhibited originations  
in wedding costumes and accessories*

*These will consist of Joseph models  
which will be shown with the most  
interesting French importations  
as is the Joseph custom*

*Milliners Dressmakers Furriers*

*632 Fifth Avenue  
Opposite Cathedral  
New York*





11

12

13

14

15

**T**HERE is a certain style distinction which belongs essentially and exclusively to every *Lord & Taylor* article of apparel. It is the result of years of catering to New York's most fashionable women to whom *Lord & Taylor* prestige is not only a precious tradition but a living standard. It is this distinction which transforms our Misses' Department into a veritable fashion rendezvous for the women of tomorrow.

Particularly lovely are the five models here illustrated. They are charming proofs of *Lord & Taylor* style combined with conservatism of price.

*Mail orders receive the same careful and prompt attention that would be shown you in person.*

# Lord & Taylor

38th Street FIFTH AVENUE 39th Street  
NEW YORK

11. A piquantly youthful apron effect dress of Taffeta trimmed with tiny tailored bows and metal buckles. Collar and cuffs are of fluted organdie. Navy and Copenhagen or made to order in Beige or Black. Sizes 15 and 17. **\$25.00**

12. Particularly lovely is this frock of Georgette heavily beaded and daintily embroidered in silk. Flesh, Copenhagen, Taupe, Navy and **\$45.00**  
Henna. Sizes 14, 16, 18.

13. This jaunty spring suit is an exact copy of an imported model. It has been tailored in navy Tricotine and lined throughout with Pussy willow silk. Sizes 14, **\$49.50**  
16, 18.

Hand sewn Liseré Straw trimmed with burnt goose. **\$49.50**

14. Navy blue Taffeta and indestructible Printed Voile unite in making this afternoon frock distinctly charming. Sizes **\$35**  
14, 16, 18.

Chic little French hat of Milan, trimmed with burnt goose.

15. Tricotine Street Dress with pockets and panel ends of woven black silk braid. Rows of self covered buttons are the only trimming. Navy only. Sizes 14, 16, 18. **\$39.50**

This most distinctive Hat is of black and white rough satin braid, faced with satin and trimmed with spreading wings

*The hats illustrated and many others just as smart may be obtained in our French Salon.*



**YOU WILL** find that real expression of the new spirit of the mode, that fits in with these happy days, in the Spring and Summer styles of

## VÉRITÉ SUITS AND WRAPS

THEY SHOW in their smart lines the latest fashion thoughts that come from the heart of a new-born Paris. They have a distinct individuality in character that is the result of twenty-five years of skilled workmanship.

SEE THESE Vérité Suits and Wraps at one of the leading stores whose name appears on this page. Try on the one that most pleases you and look at yourself in the mirror.

### VÉRITÉ

11 EAST 26TH STREET, NEW YORK

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# Vérité

## Suits & Coats





# Coats & Hats for the Youngest of All



A. A coat of rose, Copenhagen or green taffeta with bolero above shirred Empire waistline. Crepe de chine overcollar. Silk lining. Sizes 2 to 6 years. \$10.74

Hat of taffeta and straw combined, trimmed with ribbon and beads. \$3.74

B. Infant's long coat of white cashmere with deep hand embroidered and hand scalloped collar. Silk lined. \$12.74

Shirred organdie cap, trimmed with lace and ribbon rosettes. \$2.89

C. Belted coat of navy all wool serge. Pique overcollar. Lined throughout. Sizes 2 to 6 years. \$5.89

Poke hat of navy and white patent milan with ribbon streamers. \$1.79

D. Empire coat of silk taffeta with round yoke, prettily shirred. Lace overcollar. Lined with flowered material. Rose, tan, Copenhagen. Sizes 2 to 6 years. \$13.74

Hand made hat of novelty straw with hand embroidery, chenille flowers and velvet ribbon streamers. \$5.89

E. Sport coat of black and white velour check with slash pockets and leather belt. Silk lined. Sizes 3 to 6 years. \$14.74

Hat of white Italian milan straw with black grosgrain ribbon streamers. \$8.74

F. Flare coat of gray or tan wool mixture. Double breasted style with four pockets. Sateen lined. Sizes 3 to 6 years. \$9.74

Black patent milan poke hat with long ribbon streamers. \$2.89

G. Military cape of navy wool serge with stars embroidered on collar. Sizes 3 to 6 years. \$7.41

Large rolling sailor hat of real milan with long grosgrain ribbon streamers. Navy only. \$4.49

H. Infant's short coat of white cashmere with hand embroidered and hand scalloped collar and cuffs. Silk lined. \$10.74

Shirred organdie bonnet, daintily trimmed with fine lace and ribbons. \$4.69

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Georgette crepe  
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blue or black.  
Sizes 34 to 44.

\$35.00

A

B—Afternoon Dress;  
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navy and black. 34 to  
44.

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C—Street Costume;  
navy tricotine; box  
model; vest of Victory  
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B

C

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*quality* with low  
prices.

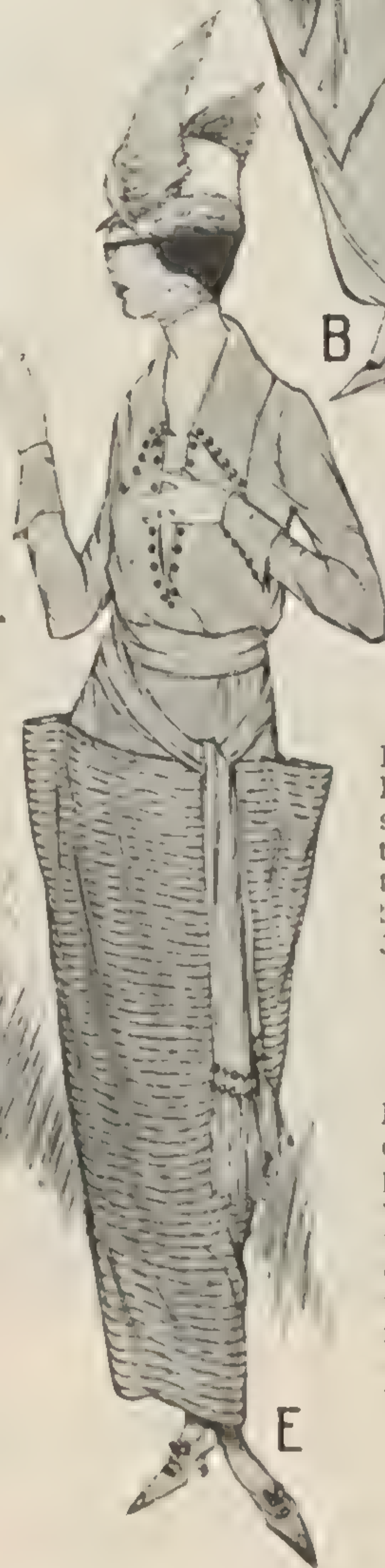
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new frocks, so dis-  
tinctively good in  
their designing, so  
very modest in their  
prices, carry out ad-  
mirably this mer-  
chandising principle  
of ours.



D—Afternoon Dress;  
foulard; irregular tunic;  
navy or black design  
on white. 34 to 44.

\$29.75

D



E—Street  
Dress; taffeta;  
skirt of fine  
tucks; gilt but-  
tons; navy,  
taupe, black.  
34 to 38.

\$29.75

E

F—Crepe de  
chine; box-  
pleated panel  
waistband tu-  
nic; crepe de  
chine buttons;  
white, black,  
navy, French  
blue, taupe. 34  
to 44.

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F

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BROOKLYN—NEW YORK



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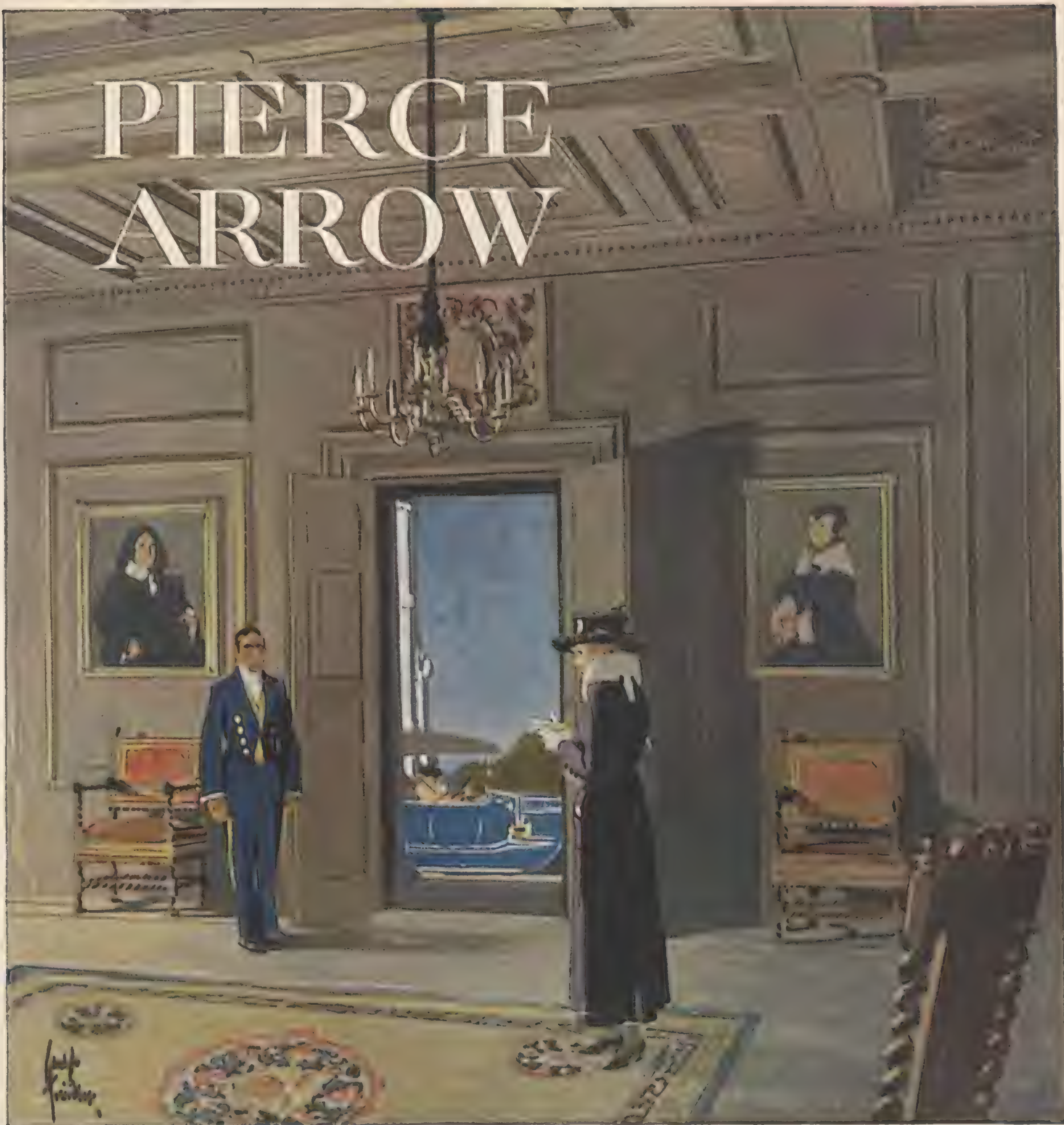
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550



464

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547



544

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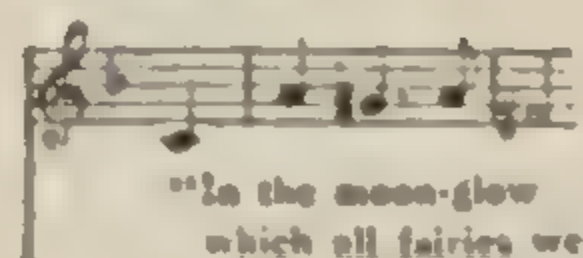
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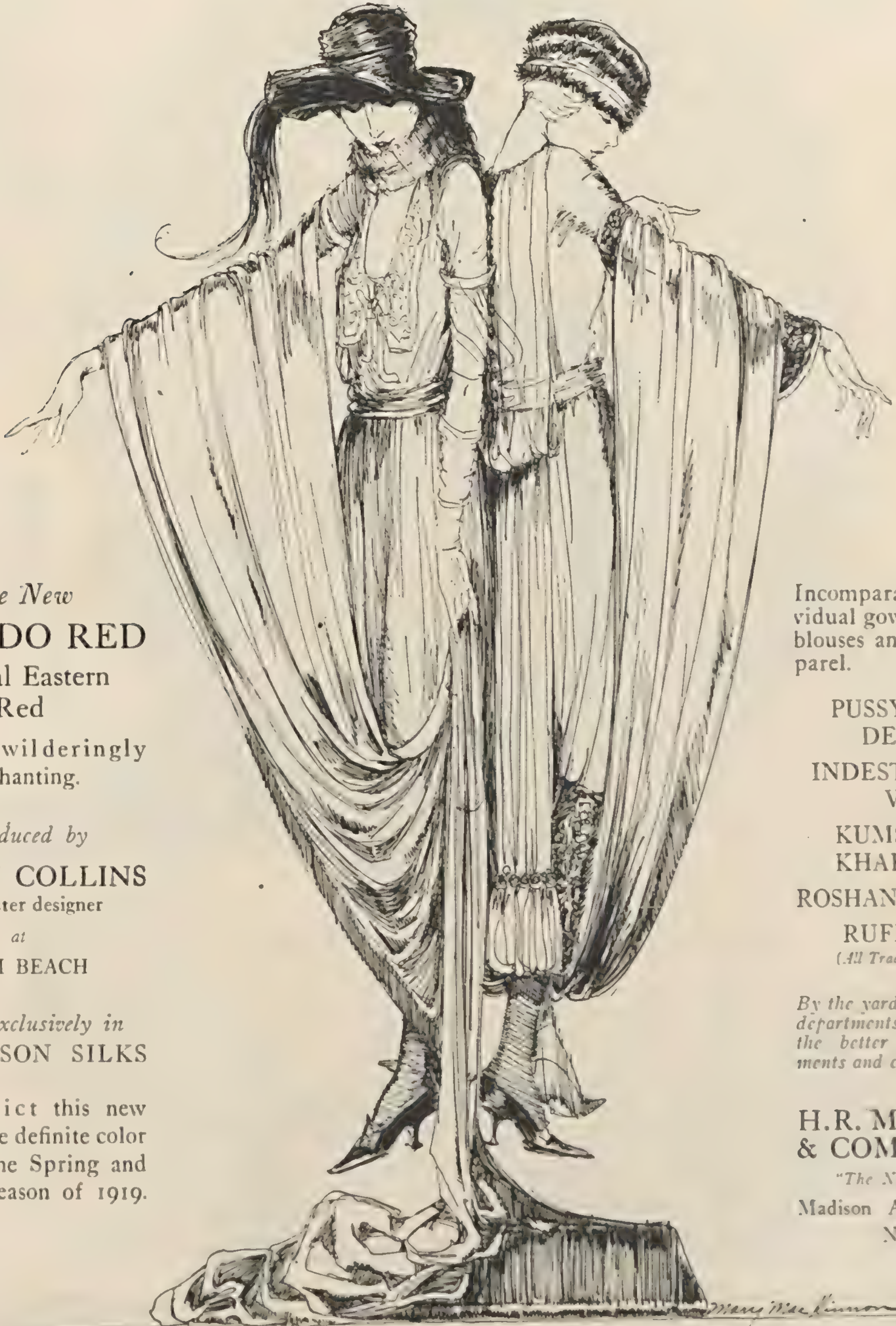




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Parallel Rows of  
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of blue chiffon taf-  
feta lined with  
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silk stitching in-  
dicate the pocket  
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*Graduation*

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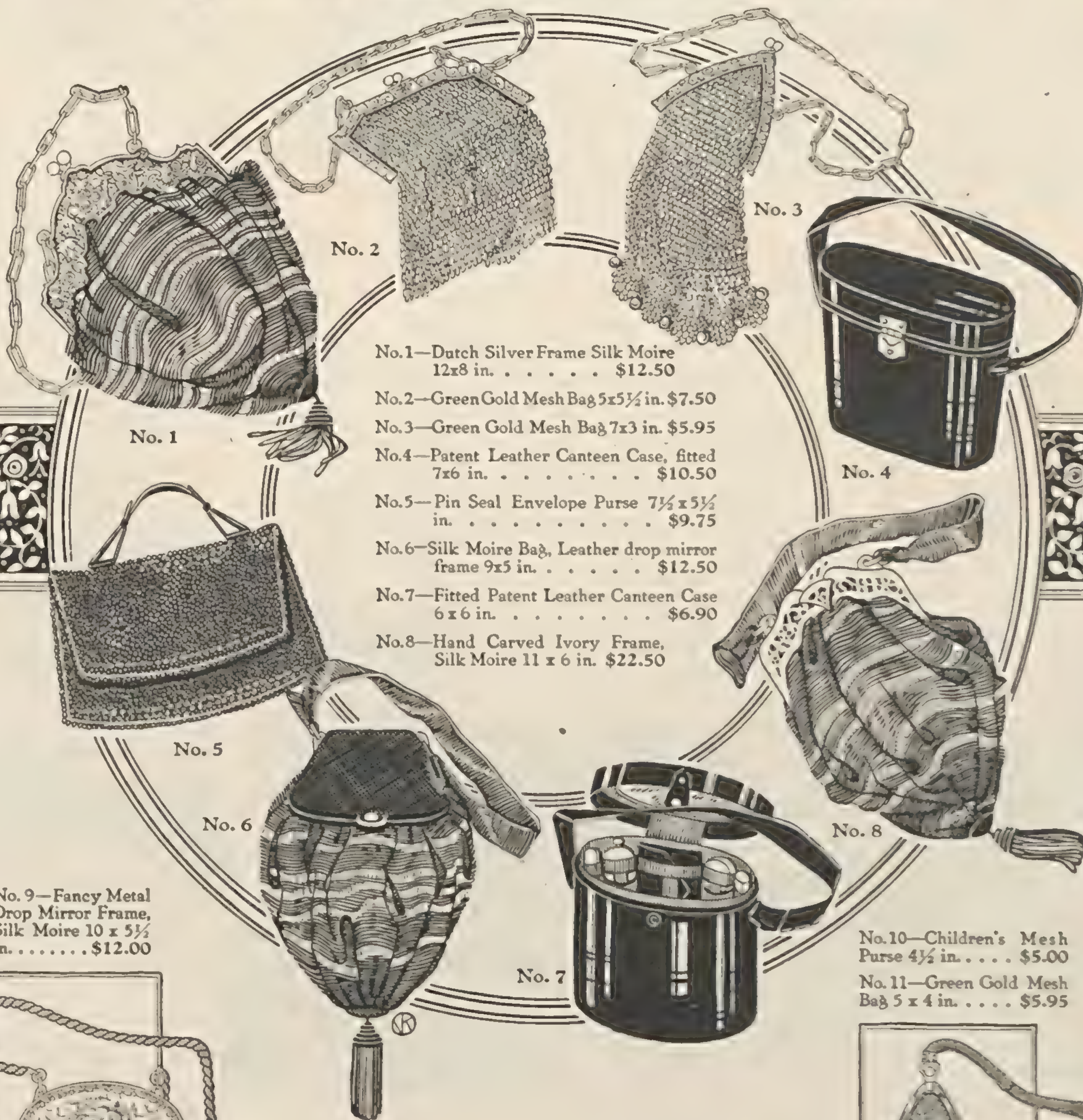
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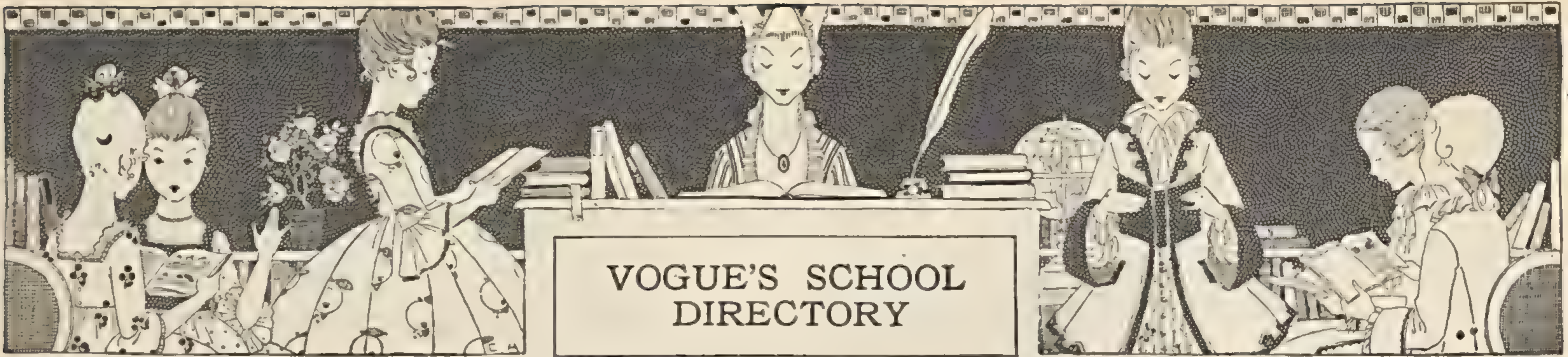
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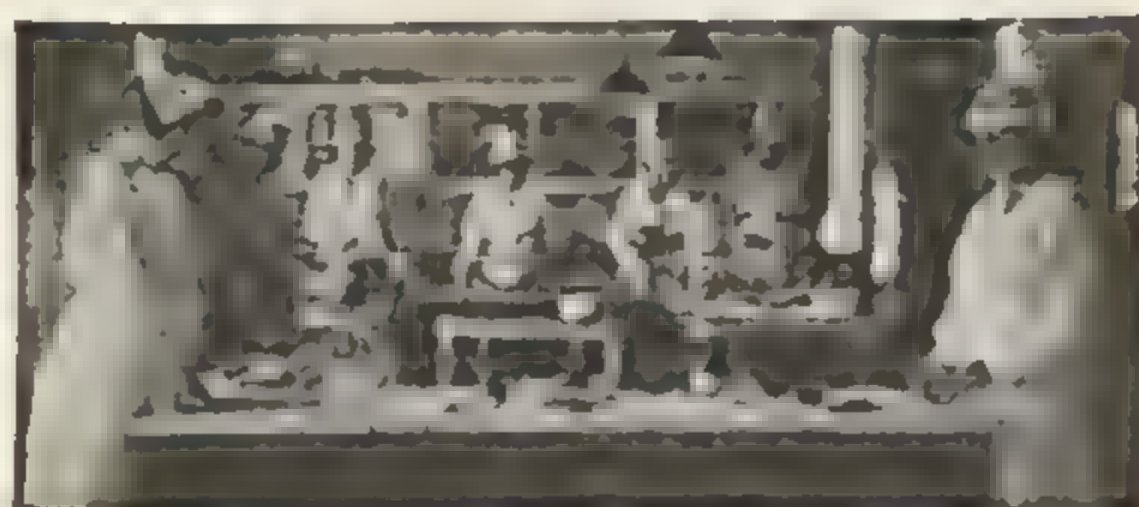
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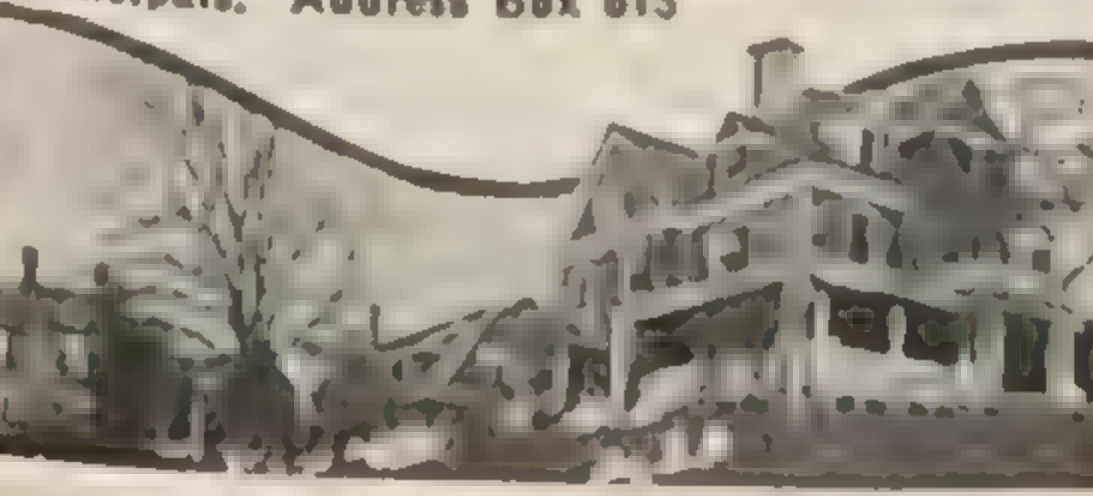
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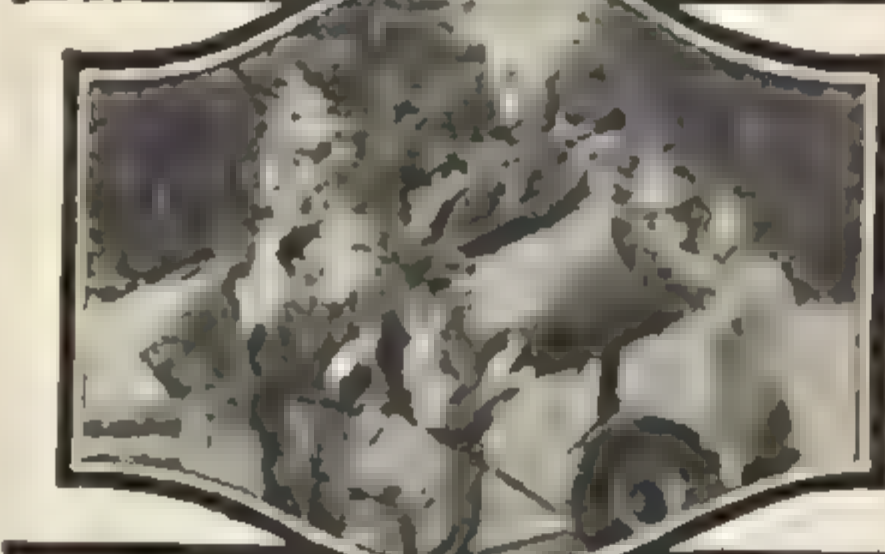
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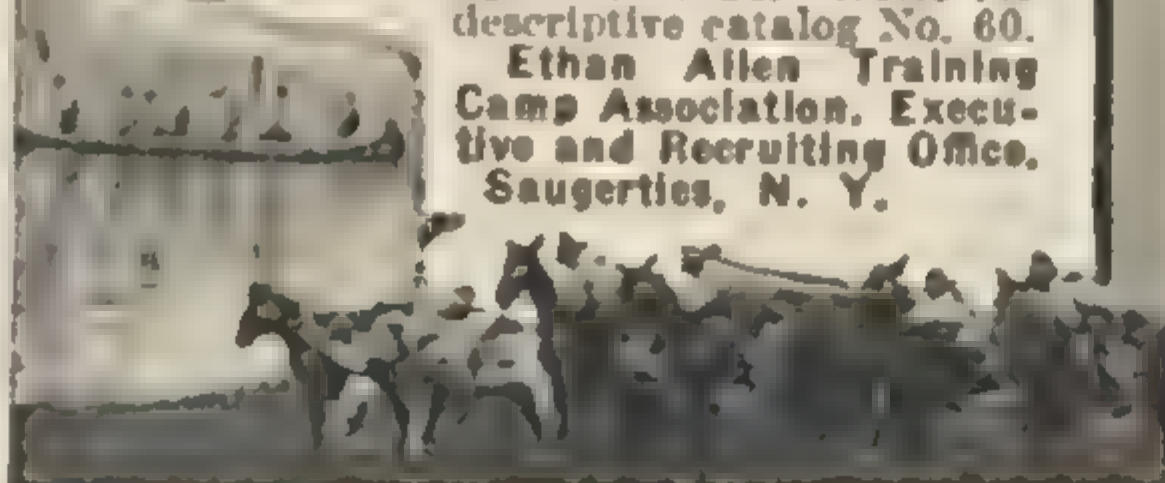
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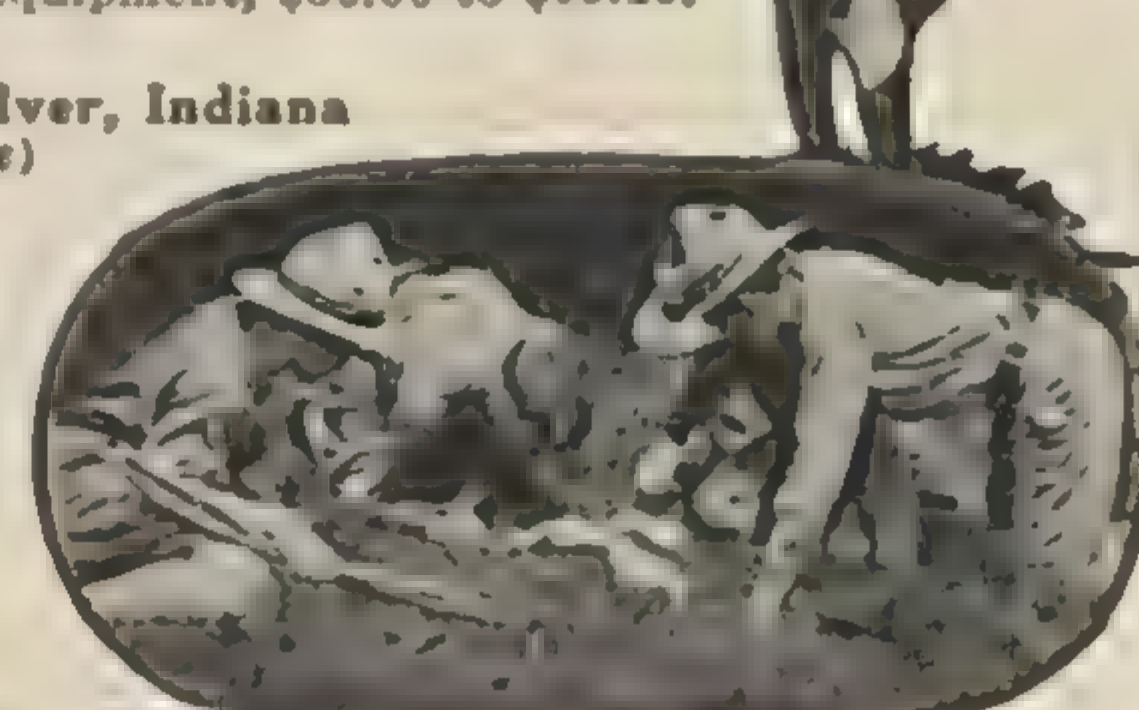
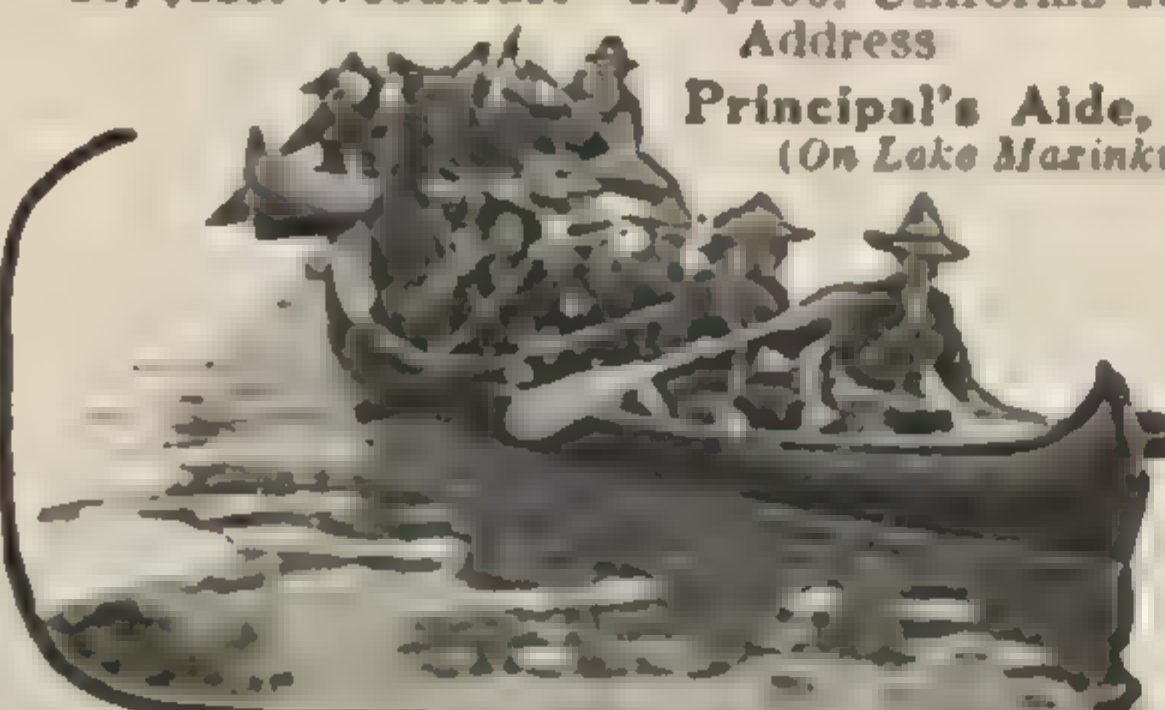
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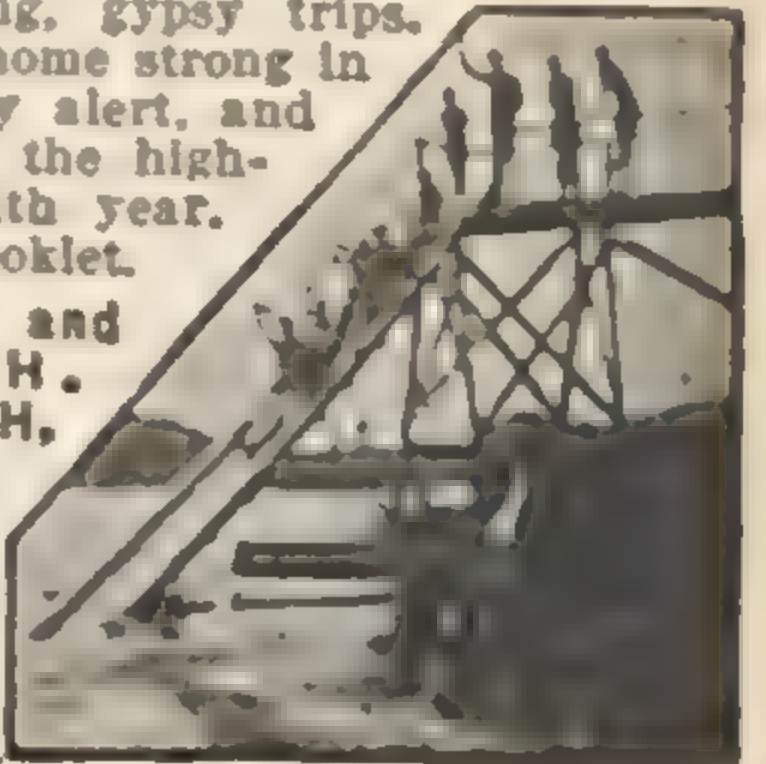
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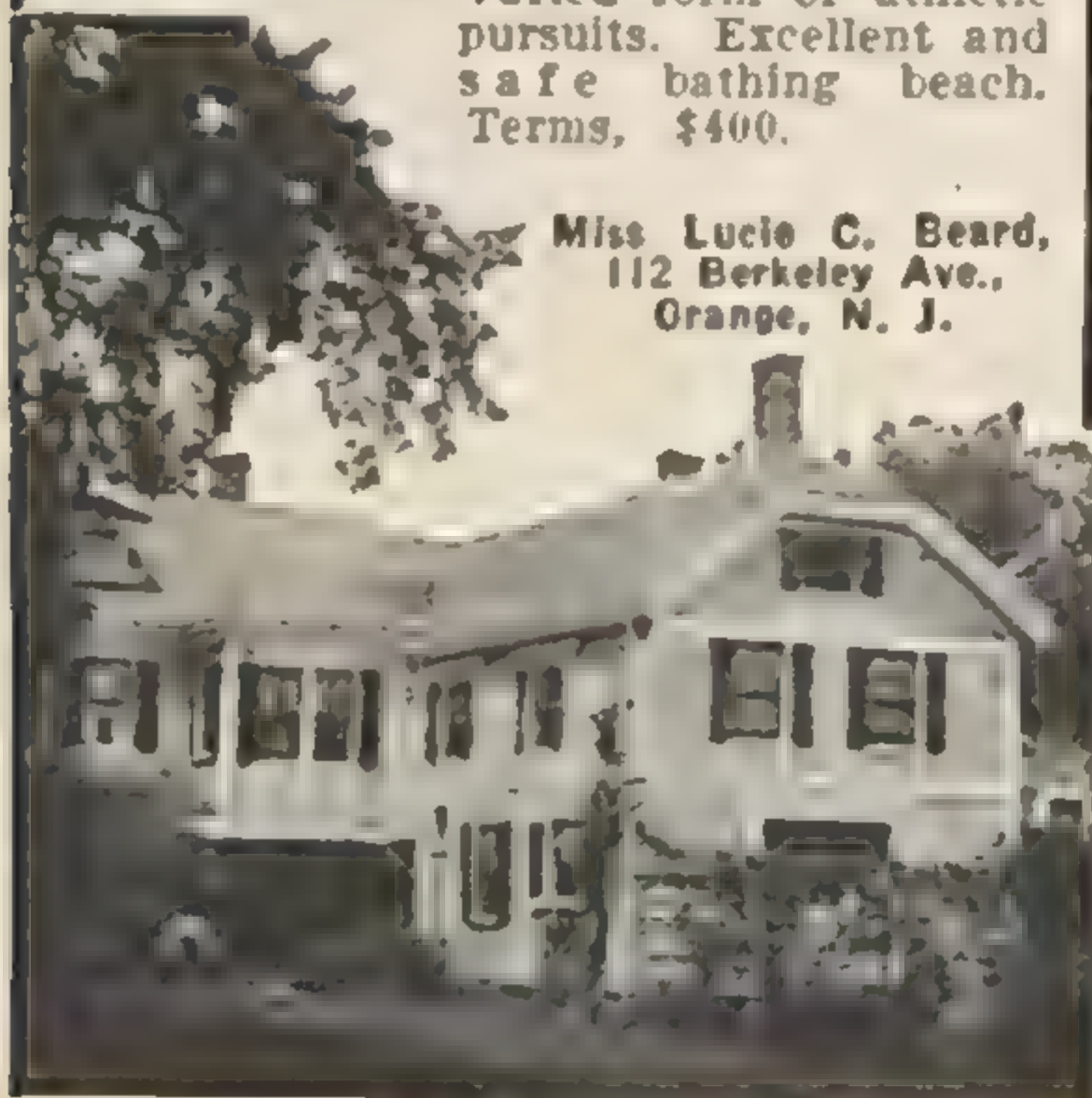
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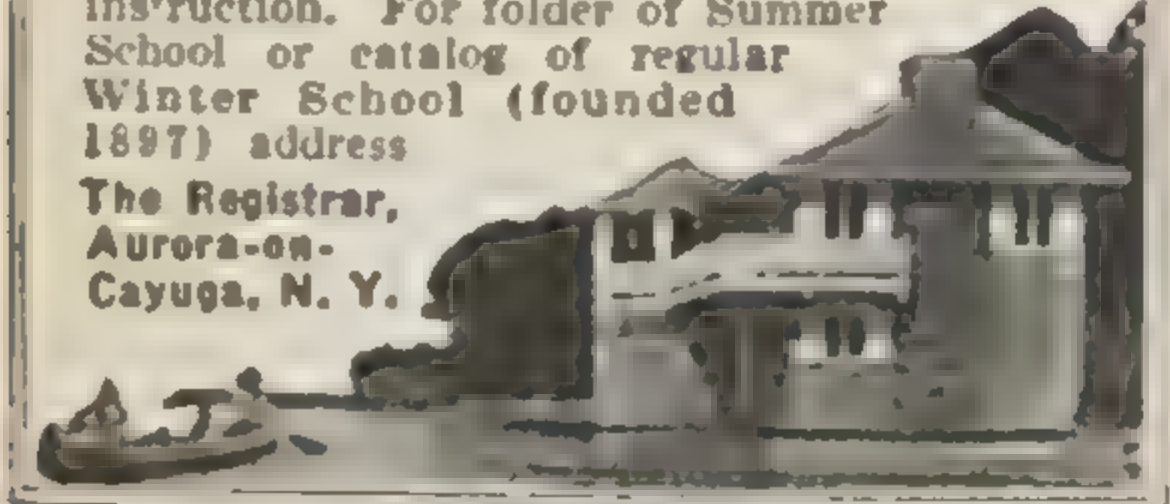
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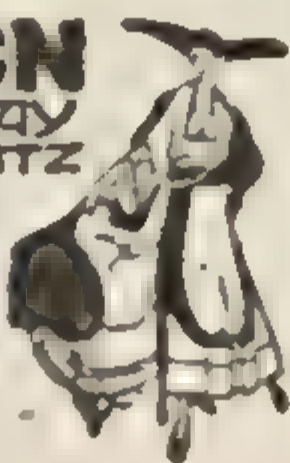
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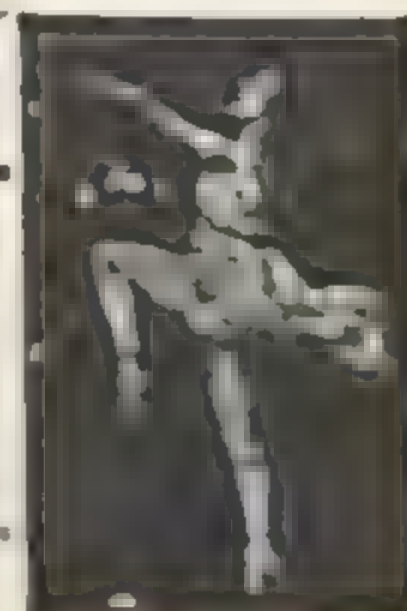
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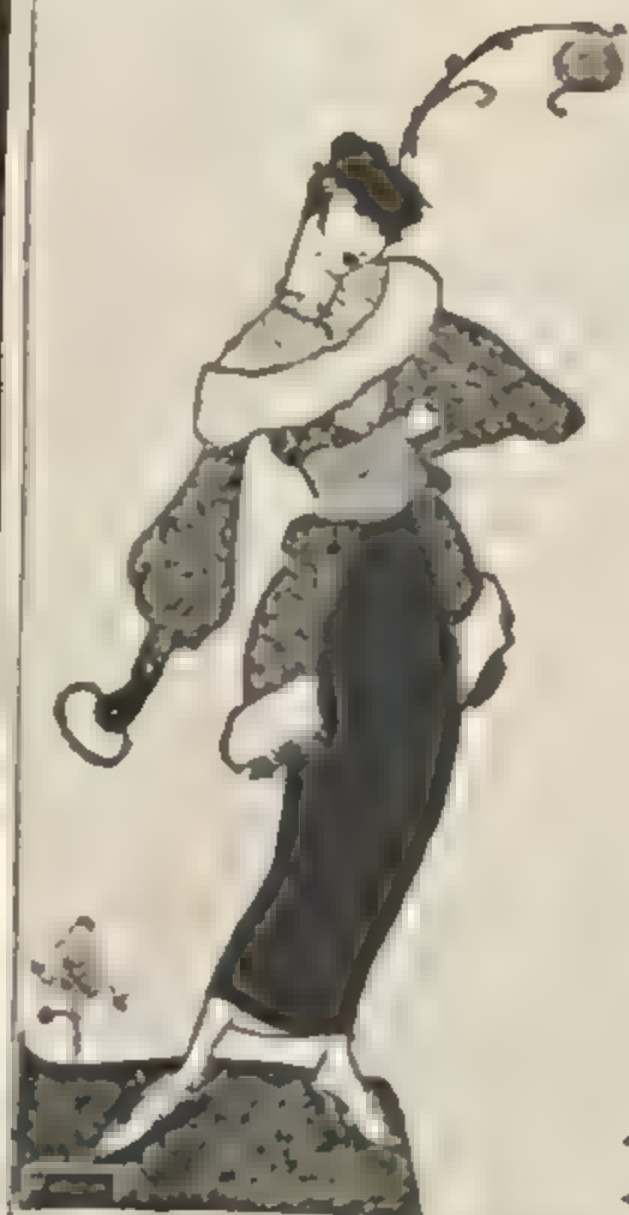
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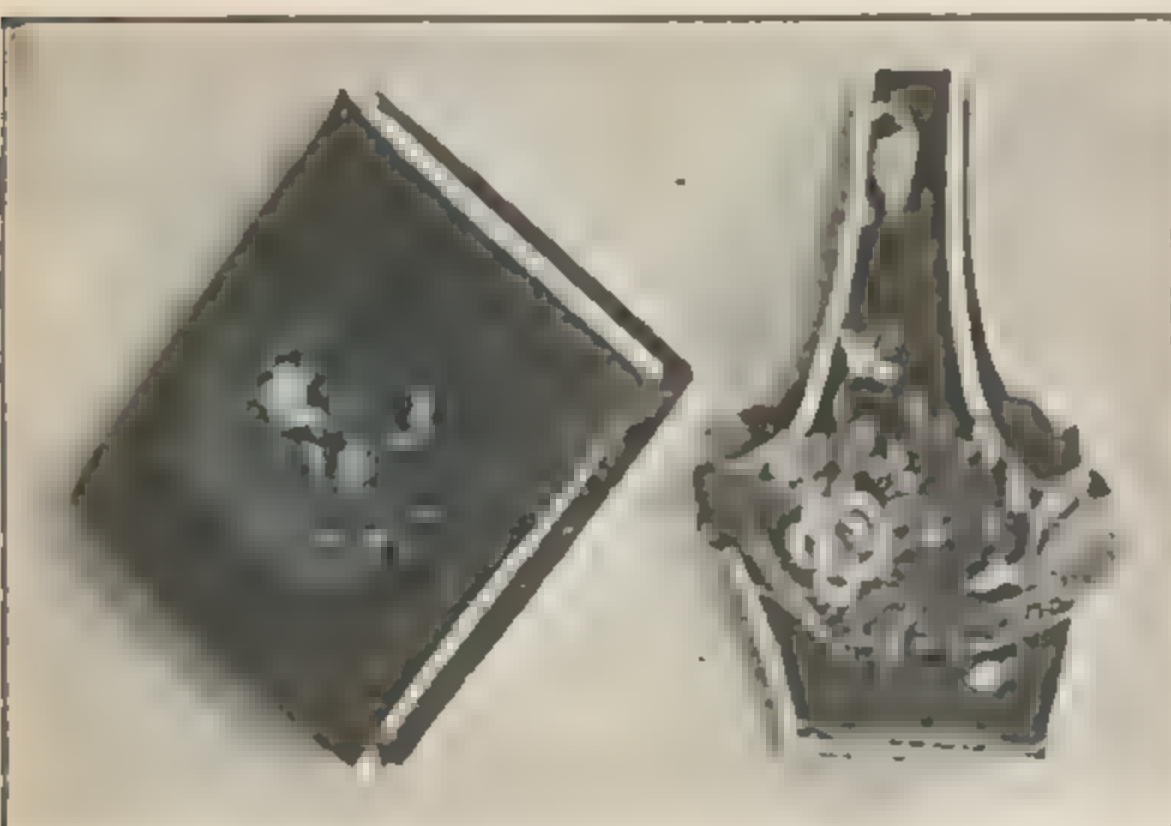
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OUR PROBLEM OF UNMAKING SOLDIERS

THERE is the tense strain of preparation in a military camp, the hallooing debarkation follows, the stirring busyness of life at the front, the fury of the battle itself, body and mind drawn taut; then the passing through the most vital city in the world in the hour of its supreme triumph, the fellowship of the homecoming voyage, the applause of the metropolis of his own country—its parades, shouting, greetings, entertainments; and then—the sudden swift drop from this pinnacle of excitement to the old, unaccustomed, plodding round of life in his “home town.”

THE SOLDIER’S DANGER

This is the danger point. The man cannot meet this crisis in the disease of war alone. He has fought through the high fever of the battle alone, but in this long and tedious convalescence of reconstruction he must be buoyed up by the spirit and practical assistance of his community. This is the test, not so much of him, as of his countrymen—those who have not fought and therefore have a duty toward him who has fought without thought of self.

To this end the Government, which can reach the individual only through his local community, appeals to every city, town, and village to organize Community Councils to welcome and assist the returned soldier. The Council of National Defense has issued a circular (which may be obtained upon request) giving specific directions how to organize and operate these Community Councils, and appealing to the citizens of every community to take the initiative in starting these local councils. This circular gives concrete advice concerning the employment, legal assistance, moral welfare, and entertainment of returning soldiers, the treatment of disabled men and war-risk insurance. The Council of National Defense offers a carefully worked out plan for reestablishing the soldier in civic life and asks only for the cooperation of the citizens of local communities to carry out their plans.

JOIN YOUR COMMUNITY COUNCIL

If you are a citizen, join your Community Council. If there is no Council in your community, start one. If you do not know how,

write to the Council of National Defense, Washington, D. C.

You wanted this war. You wanted America in it. You supported it. You bought Liberty Bonds. You joined the Red Cross. You gave money and time and the work of your heart and hand. And now it is over. You have won. And you render thanks daily for it.

WORK FOR THOSE WHO DID NOT FIGHT

But you have only come to the period of convalescence. The world has been very sick. It is ravaged; its forces are dissipated, disorganized. It is in a critical condition—sensitive to new diseases, spiritual and physical. And the first step on the road to recovery is the reestablishing of the soldier in a wholesome, useful, happy daily life. His part of the war is over; your part of the war has just begun. The future peace and progress of the world depend on your doing your part with the same intensity and thoroughness with which he has done his. You sent these soldiers off to war. Your duty is not done until they are all securely reestablished in civil life.

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Cover Design by Georges Lepape

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#### PRINCESS CANTACUZÈNE AND HER DAUGHTER

*Princess Cantacuzène, the daughter of General Frederick D. Grant and the granddaughter of General Ulysses S. Grant, was Miss Julia Dent Grant before her marriage to Prince Cantacuzène. Prince Cantacuzène belongs to a very old Russian family, and the Prince and Princess have made their home in Russia, but their estates have now been seized by the revolutionists, and they are in America for an in-*

*definite period of time. Princess Cantacuzène will be remembered as the author of some recent very interesting articles on life in present-day Russia. During the war, Prince Cantacuzène was a Major-General, commanding a brigade of the Imperial Guard in Russia. Afterwards he was in command of all the Russian Cavalry in and around the city of Kiev, during the existence of the Provisional Government*





• V O G U E •

## PARIS SETS FORTH THE MODE OF 1919

The Openings Assert Adherence to the Straight and Narrow Way, at Least Another Season—Meantime the “Grandes Maisons” Revel in Novelties of Detail, Hints of Coming Width, Fluttering Panels, and for Evening, a Daring Minimum of Bodice



Though it falls straight the skirt of this tricotine frock does not lack for amplitude. The much-buttoned blouse, as blouses do to-day, lives up to its name and droops into fulness above the belt

ON the top floor of those high houses in which are worked out the masterpieces of distinction which become a season's frocks for the entire world, there is always a little isolated corner, whence the long windows look away to the beautiful grey horizon of Paris. In this little corner, whether it is at Worth's, Chéruit's, Paquin's, or at any other of the *Grandes Maisons*, the persons who create the mode sit and work.

### THE BIRTHPLACE OF THE MODE

It is in the midst of countless bits of material, scraps of embroideries, laces, and old engravings, that these designers create upon a living manikin, as a painter creates his picture on the canvas, all those harmonies of colour, those clever lines which make the marvel of a Paris frock. They make and they unmake, throwing away one day all that they believed admirable the night before; they study for hours before sketching or draping the model which they have in mind, and it is after weeks of toil, shut off from all outside influence, that they create the models which we finally see on the days of the openings and which are shown on this and the following pages, as we have sketched them at the openings themselves.

The Lanvin collection is a most complete expression of taste, imagination, and care in costumes which the Parisienne can actually wear. This collection is very large and very successful. Width is clearly announced on several of the Lanvin models, but it is width in the back of coat or bodice rather than in the skirt, except when it is a question of width at the sides. Certain costumes for evening wear show a tendency to drop the chemise lines in favour of a return to the defined waist, not a small waist, as yet, but at least a waist indicated by a girdle. This is very new, for a year ago we did not see anything of the kind. Indeed we were very far from it.

LANVIN

Madame Lanvin has sought new ideas, entirely new. Nowhere in her tailleurs, in her afternoon frocks, or in her evening gowns, is there a model which has not indications of something new. There are delightful little tailored suits, which keep the familiar short skirt, but they vary this skirt by making it very uneven in line, sometimes open on the sides and rounding up a little at the opening on one side while the other is perfectly straight, and sometimes crossing in front and back and showing the leg with these skirts.



The mode approves “Grand Prix” ending lower in front than back, and it also approves the very short sleeve for afternoon wear and this use of black satin over gold-toned fabric





LANVIN

*This marine serge suit marks the season's favour for embroidery. Designs in white silk cover the skirt of the coat and extend to front, sleeves, and hat of black straw*



CHERUIT

*That recent tendency of frocks to be quite unlike on two sides is marked in this black satin frock closing at one side and there, only, elaborately embroidered with arrow heads*



LANVIN

*In this season of ankles, a frock seeks better ways to frame an ankle than a mere hem. "Quand vient l'été," a dinner gown, succeeds by a crisp edge of plaited satin ruche*

There may be very straight jackets, which are put on over the head like the seaman's blouse and are exquisite,—young, simple, and easy to wear, made in materials of navy blue, grey, or canary yellow and with embroideries that are a revelation, embroideries of tape or soutache, in colours entirely different from that of the dress, with designs recalling those on certain Magyar uniforms, of an audacity and a novelty which delight us beyond measure.

Side by side with these little short jackets, there are the redingotes or long tailored coats, embroidered all over, like those which we reproduce on these pages, and with embroidery similar to that described on the jackets above. These redingotes are all made for a single purpose. Slightly open in the front, with long sleeves and straight back, they slip easily over the little afternoon frocks which we shall wear for the "five o'clock" of springtime, frocks lighter, more embroidered, and more elaborate than ever.

Over frocks of linen or organdie, of which glimpses are seen as one walks, they will give, when worn on the street, an effect of simplicity which gives due soberness to the white embroidered frock beneath, destined for the dance or some fashionable reception. There are a great many of these redingotes at Lanvin's, more varied in design and embroidery than one could imagine, and they are certainly one of the successes of the season. Vegetable silk embroidery appears everywhere; it is a type well adapted to summer. Duvetyn stitched in squares from the top to the bottom of the jacket or redingote and combined with details of embroideries on pockets or ornaments, is very smart indeed. Some of the tailored costumes in Lanvin's have the full back

richly embroidered in white on blue or black on white, giving a most striking effect. To certain of these tailored costumes, Lanvin adds leather gloves with mousquetaire tops made of the same material as the costume and embroidered to match it.

Manteaux sometimes replace the jackets on tailored costumes, but these manteaux are difficult to describe. They are new in shape and all enveloping, the most original and the most distinctive wraps that a woman could imagine.

Contrasts have no terror for Lanvin; her collection of tailored costumes begins with very narrow models clinging to the figure, and ends with costumes with jackets or mantles so ample that they completely upset our present idea of tailored costumes. Then there are the tailored costumes of mousseline de soie. To lend weight to these light and transparent tissues, Lanvin has embroidered the edges of the jackets, the openings at the front, and the borders of the sleeves with little bands of braiding in brilliant colours, a delightful novelty.

Another novel ornamentation consists of an appliqué of crêpe de Chine used on serge to form designs similar to those of the printed fabric. These appliqués are embroidered down to the wool with a narrow line of black or coloured pearls, according to the tone of the costume. Besides the embroideries in vegetable silk, there are shining metallic appliqués similar to those of the seventeenth century. Embroideries in mother-of-pearl sequins are also much used by Lanvin and give a very rich effect; collars embroidered and shimmering with this mother-of-pearl fall to the waist, giving youth to the plainest and simplest black gowns. A few foulard or black satin skirts

have a mousseline de soie or crêpe de Chine bodice extending into the skirt, but these bodices fall straight to the waist with graceful movement and disappear in the skirt which forms pannier effects so voluminous that they stand out from the silhouette like two great pockets. In such a costume as this, it is this accented movement of the hips which gives us a chance to foresee what we are going to wear next season.

Some new frocks are embroidered in large white beads. The frock at the upper right on this page, thus embroidered on the plaited skirt and adorned with a great fichu of black satin held by a buckle of mother-of-pearl, is for afternoon affairs and is of the most distinctive and successful simplicity. The peasant fichu, worn as the peasant women wear it in the French country when they go to church on Sunday, is one of the forms of bodice of which Lanvin makes much in her collection of afternoon frocks. This fichu may be of crêpe de Chine of brilliant colour embroidered in the Japanese fashion in matching colour and forming the bodice of a black foulard frock or it may be in satin or crêpe de Chine. In this case, the fichu is placed on the bodice of the same colour and the skirt is black. Again, this fichu may perhaps be of a pearl-embroidered fabric or of steel embroidery or of embroidery of sequins of mother-of-pearl, closely embroidered and of great richness, and it may be worn over a very simple one-piece frock with plaited skirt. Fichus may also be made of tulle or muslin or of organdie, making part of the frock of the same fabric, but in that case the fichu alone is embroidered with an appliqué of silk, crêpe de Chine, or of silk flowers in colour.

On the afternoon frocks for summer, the light





JENNY

*Buttons go marching all the way down this navy blue bure de laine dress, escorted by the buttonholes in a strip of white organdie. The low neck with a high collar is a feature of this saucy "Gamine," and the tricolour taffeta sash adds the correct patriotic note*



JENNY

*By attaching beige ribbons almost casually at the neck and the waist-line of this young girl's frock, "Amourette," Jenny created almost the final word in the frock so much in favour at present, a frock which scorns seams and is bound only at the waist*



JENNY

*In the "Toscane" model of black messaline, Jenny varies the prevailing mode of sleeveless evening gowns to the extent of filmy sleeves of a contrasting material. On the long bodice and the narrow skirt is rich chaudron silk embroidery and tassels repeat the copper tone*

and transparent frocks which our climate permits for only about a month, Lanvin again offers very new models this season. Her frocks are of pale colours, light and cloudy like the mist of a warm August day. By placing skirts one above another and making the first of all, that which touches the legs, so short that it is like a little *pantalon*, she gains a transparent and shimmering effect which is of fairy-like lightness.

Then there is a certain apron in filet lace embroidered in ochre thread and forming part of a smart frock of dull blue cashmere. This was the frock worn by Madame Lanvin herself the day of her opening, and it is a model which we shall see many times in the course of the spring.

But I should never reach the end if I tried to tell of all the models which I saw at Lanvin's. Nevertheless I must add that Lanvin has created evening gowns of incomparable richness and that she has made them all that women most desire, subtle and easy to wear. Her costumes are embroidered by hand with jade or gold, costumes of tulle have great butterflies of tulle for sleeves, and embroideries of white jade enrich black *crêpe de Chine*; every sort of new and unexpected detail of line or trimming is here. There is a charming daring in the décolletage.

Madame Lanvin has always been noted for the youth and charm of her costumes. They are never over elaborate, never complicated, but always of a pleasing simplicity, and the cut and the trimming reveal a mind essentially Parisian.

This is the feeling which is given me by a certain little marine blue frock with a high collar buttoned from top to bottom in front and with

its skirt widened at the hips. The frock for peasants from the seacoasts is this, for models inspired by the costumes of the people are favourites with Madame Lanvin who knows just how to use such ideas charmingly.

We never find at this house the frock which is the season's mode. Lanvin's clients are dressed by Lanvin, and that is all there is to say about it. She abandons this season the excessive narrowness of many frocks; she puts fulness at the side and even in the front; the skirt has even considerable width; the bodices remain straight and undefined. The sleeves are not always short; on the contrary some are very long, which is more consistent when they accompany high-neck frocks. Embroideries are very fine, covering in part, or sometimes fully, the tunic or frock and giving an air of decided richness.

The jackets are long with an air of little *manteaux*, and the embroideries are always in contrasting colour, light on a dark background, or dark on a light background.

Madame Lanvin, in designing a *toilette*, never forgets the head, which she insists shall be in harmony with the costume. She is entirely right, and that is one of the most important points for harmony in the *toilette*. I believe that if more couturiers created the hats to accompany all their frocks we should see less discord in feminine *toilettes*. Too often we find that a costume, otherwise perfect, is marred by the hat worn with it.

The sketches from Madame Lanvin that are reproduced with this article are masterpieces of Parisian simplicity. One can imagine them along the walks of the Bois when the warm April sun

joins with the costumes of our Parisian to complete the atmosphere of charm and elegance which renders Paris irresistible at such a time.

## CHÉRUIT

It must be that Chéruit creates her models after that essentially French and very distinguished type which is found in a few exceptional young women in Paris. Her models are wonderfully adapted to the poise, to the beauty, and to the figure of the women of the present.

Yet unquestionably we are seeing just at present a quantity of other views of the mode, and all are lovely; but that makes no difference. At Chéruit's opening each model which passed roused enthusiasm, and no one resembled that which we had just seen or the one which followed after. Her bodices of black lace, embroidered, with long sleeves and without any foundation even the most transparent, draped directly over the skin and amazingly low in both front and back seemed to me a masterpiece of lace evening frocks. Worn over a simple skirt of that shimmering black silk which Chéruit uses so much this season, here is a costume for theatre wear, simple and delightful.

The "Velasquez" dress, in a somewhat greenish black *poult de soie*, full on the hips to form three enormous plaits on either side, gives an effect unequalled at this time of such narrow skirts. This novel skirt with its three draped plaits is mounted on a bodice as straight as a cuirass, absolutely without ornament except for a little fringe of matching pearls relating the bodice to the skirt; the little short sleeves are very slightly





JENNY

*Jenny is cultivating that daring habit among evening gowns for discarding their bodices in the back. This gown of vivid blue taffeta has its skirt very short, and its bodice dips to the waistline, where it ties in a drapery. Cords of twisted taffeta hold it over the shoulders, and a band of rose satin slips around the waist*

*Every afternoon frock will have its own wrap this season, and very lovely they are. On this one of beige mousseline are innumerable bands of beige silk bordering sleeve and coat. The loose waist is caught by a buckle of old Chinese ivory. The hat from Lewis, of chestnut straw, is trimmed with a gay cocarde*



JENNY



JENNY

*"Ecolière", a dress of blue serge, is trimmed in a very new way with black braid in the back just as in the front. Pearl buttons run up the front of the skirt, and the patriotic flavour is given by slender leather belts, one red, one white, and one blue. The nurse's collar, stiffly starched and accompanied by a narrow cravat, is one of the newest notes*



JENNY

*This is the way the couturiers are treating our afternoon frocks, and sometimes there is even less sleeve than on this slim, youthful, afternoon dress of black gabardine with braidings of narrow bands in beige around the waist and sides of the frock. The hat from Lewis is of black satin with a brim of rose colour silk roses*



JENNY

*Straw embroidery, much in evidence at the openings, appears on a loose full coat of white crêpe de Chine. The coat is turned up at the bottom and held by tiny straw bows. The hat from Lewis is of fine black straw faced with plaited blue silk, and flaring up the back is a mass of pink roses and a bow of blue satin*





A dress, whimsically called "You-You", is made of a combination of dark blue serge and blue foulard dotted with white. The newest thing about the frock is the short cape of serge hanging from the shoulders in back

"Ecolière", a tailored suit of blue serge crossed by thin lines of white, follows the more conservative lines of D&U, who keeps his silhouettes normal and his coats crossing shawl fashion. The shoulders have a decided slope



D&U chooses to give greater width to the hips of his frocks. The "Jockey Club", a black foulard printed with large white roses, shows this tendency. The short and rather elaborate sleeves are also favoured. Both the sleeves and the Medici collar are of white organdie



The name of "Zu Zu" has been given to a charming costume of red crêpe de Chine embroidered in tones of dark and light blue mixed with gold and silver. The upward movement of the drapery at the bottom of the skirt gives a distinctive note

Well named "Coquette" is the frock of dark blue taffeta embroidered in an eyelet design of blue silk touched with cerise. The greater width to the hips is characteristic and also the longer waist and soft cerise velvet sash, loosely tied



accented at the shoulder by another little fringe. This is an ideal costume for afternoon receptions, for when a woman is seated, it has that pretty outward swing of crinolines which shows the leg and the foot in its silk slipper.

The evening gowns which this house has created in panne velvet and silk of soft cameo colours, worn with matching shoes and stockings and head-dress, give a woman the appearance of some rare gem with brilliant lights which do not suggest silk or fabric. One of the wonders at Chéruit's is her round soft bodice, which is décolleté only in the back. In the front, it rises perfectly flat to the base of the chin, slanting back on the shoulders where it joins the back.



CHANEL

Chanel takes into account the lack of motors and the general difficulty of living in Paris just now by her almost invariably black evening dresses. To her favourite tulle shoulder straps she adds a pretense of square tulle sleeves, which is as far as she gets with sleeves in evening gowns this year.

Tailored costumes and blouses at Chéruit's are neither costumes nor blouses but a special combination of a blouse set into a skirt or falling loosely over it with embroideries of chenille.

JENNY

In the collection shown at these first openings since the end of the war, Jenny has kept the short and narrow skirt of previous seasons, and that not

By its looseness and simplicity and its low waist-line, marked by a narrow girdle tying loosely across the front, this blue serge frock proclaims that Chanel made it. The back is straight like a man's coat



CHANEL

In this black satin suit, Chanel, fond of making her models less slender, uses plaits to accomplish this result. The jacket shows other favoured features in its length and in its irregular collar

only on her tailleurs, but throughout her whole collection, with the exception of a single model, "Seigné," which seems to have been set apart to foretell the lines of next season and which is decidedly different from the other models.

Serge, toile de soie, and tussur are the materials preferred for simple costumes. Foulard, taffeta, ninon voile, and silk embroidered in self colour in the effect of a woven fabric, are chosen for more formal costumes, as well as tricotine and a very fine silk jersey, which is used espe-

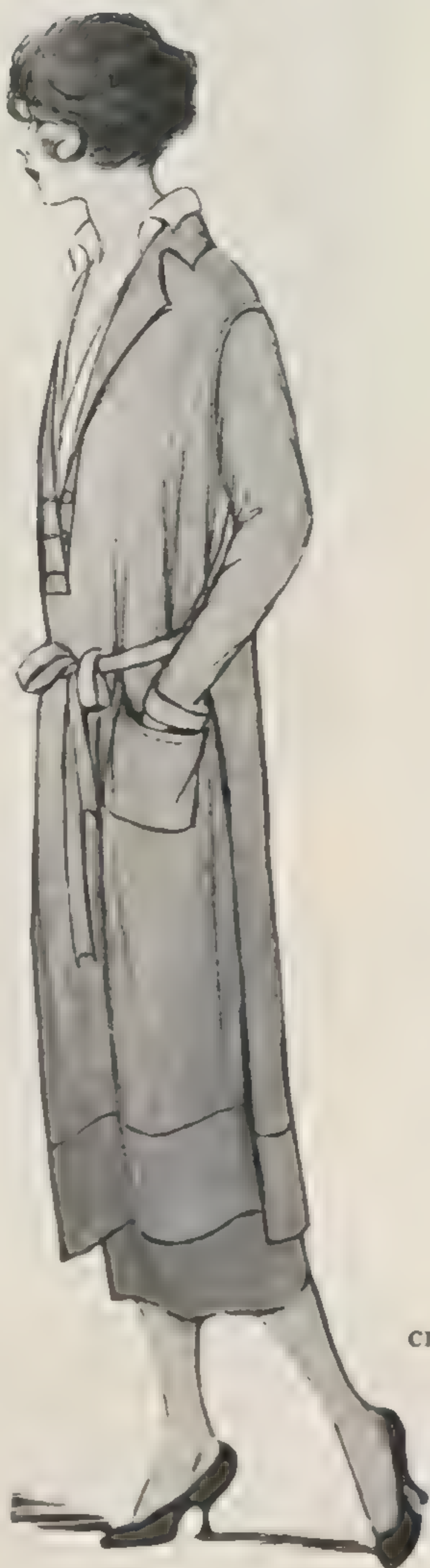


CHANEL

In a day when manteaux are in favour, the designer may create the swaying grace of this satin cape. Nattier blue velvet lines the cape, and wraps around the neck voluminously, for volume, especially about the neck, is characteristic of the new wraps which are seen everywhere in Paris

cially for trimmings. The tailored jackets are moderately wide, and the waist is always marked either by a very narrow belt of patent leather, or by narrow ribbon (sometimes of two different colours and sometimes matching the suit), which is knotted just back of the hip or in the middle of the back. The patriotic belt of blue, white, and red gives a sharp accent to some navy blue costumes in this collection.

The sensational novelty of the season almost everywhere is the effect of a man's shirt or a shirt-front with a collar, and this collar is of infinite variety. Sometimes it is a modified Medici collar with the point turned back; again it is a little nurse's collar, starched and turned down and worn with a little black cravat; on still another model, it is the "Jocrisse" collar of or-



CHANEL



*Worth cut the tunic of this liberty grey taffeta tea-gown in kimono form, fastening a blue silk flower at the side of the loose belt. The turned-back portion at the neck reveals the white lining with its gold stripes. Beads in trellis fashion trim the blouse, and copiously fringe waist and skirt*

gandie, rising above a black taffeta cravat which is wound several times about the throat.

To low-necked frocks, such as we have been wearing for several seasons, Mme. Jenny adds a little collar of draped black satin edged with white satin. It is unexpected and amusing. Sometimes this collar is attached to the frock by two tiny lines of black satin which fasten to the middle of the front or extend toward the shoulders in a becoming line.

The fronts of the jacket here are usually



up at the under-arm to form the back of the bodice, which is thus entirely different from the front. Such costumes have a unique charm.

In nearly all of the tailored costumes, an important feature is the shirt-front of linen or organdie like a man's shirt, mentioned on page 48, which is plaited and ornamented with costly buttons at the middle of the front and is accompanied by one of the cravats of which I have already spoken.

The afternoon frocks are too varied for complete description. Some are very very simple, high in the neck and trimmed only with the great "Marceau" scarf girdle in two colours, such as silver blue or old-rose and black, or white and grey. These two very soft ribbons are at least twenty-five centimeters wide, and their long ends touch the floor. Some of these girdles are of trépe de Chine in the brilliant colours of old lac-

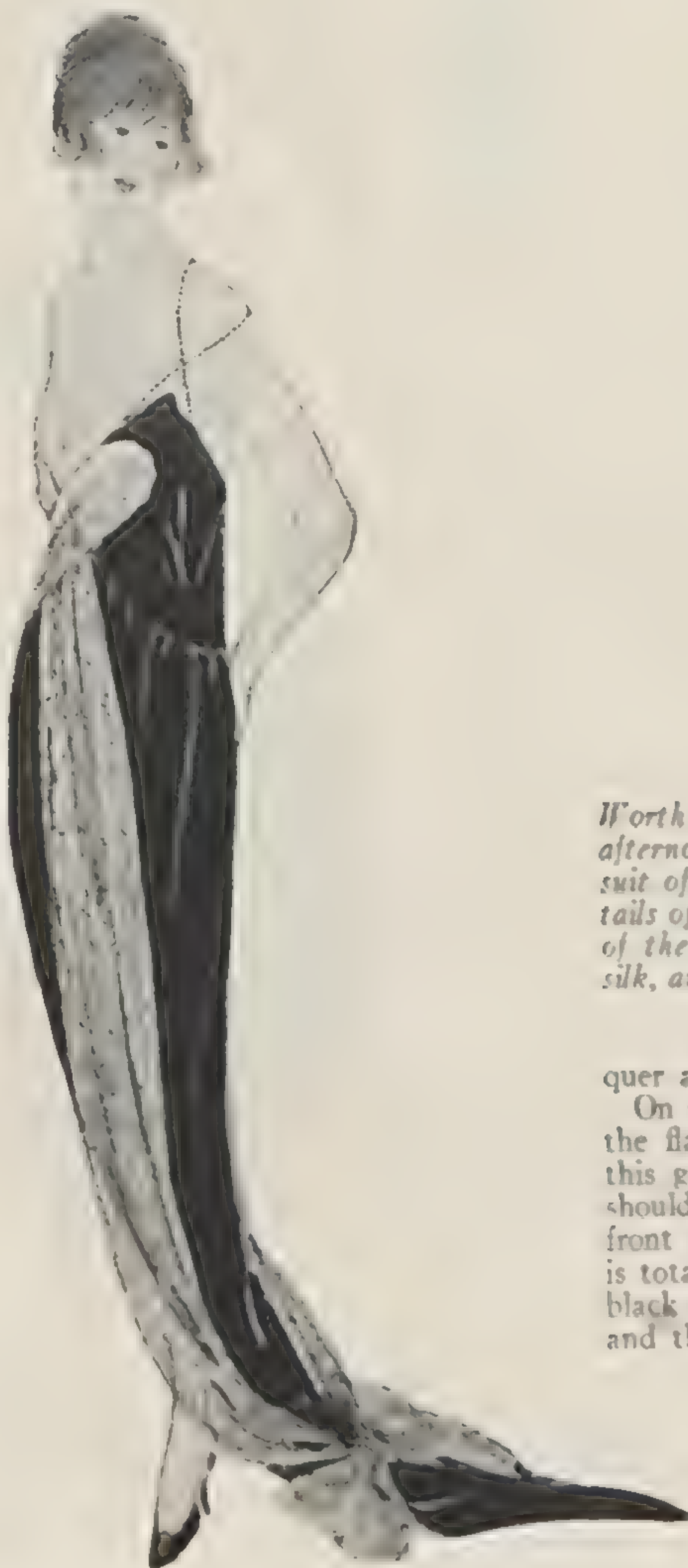


*That Worth favours more fulness at the hips for the daytime costume is evident in this suit of beige tricotine, its cleverness enhanced by its large unusual collar. The narrow patent leather belt is a very frequent accompaniment to the tailored costume, giving it a certain piquancy*

crossed in shawl fashion and fastened at the waist by a button. And great is the variety of buttons which Jenny uses. Buttons of coroso, of porcelain, of crystal, or of brilliant coloured composition ornament the whole of a frock or half the back or, still oftener, fall in long lines down either side of the skirt. Very narrow fringe plays an equally important rôle, either at the edges of jackets or in rows set at equal distances along the edge of a basque or at the front of a skirt.

Very small details which are distinctly new are noticeable on all these models. The corner of a jacket, for example, is turned back and held by a braid from which other lines of braiding lead upward toward the shoulder. Again, there is a novel belt which crosses the front and turns

WORTH



*Worth has recently turned attention markedly to afternoon dresses and street costumes, and this suit of heavy grey green taffeta is a result. Details of this year's making are the uneven crossing of the jacket, the "half-a-waist" belt of twisted silk, and the revers, wider and longer than of late*

quer and with a long fringe in matching colour.

On some frocks in beige voile or crêpe de laine, the flat front is held by a little cordelière, and this girdle crosses in the back and rises to the shoulders, giving the effect of holding up the front of the frock, for the back which it crosses is totally different from the front, being made of black satin. This complete difference of the front and the back is characteristic of the season and

*The slenderness of Worth's evening gowns is unaffected by his modifications of daytime dress. Slender strands of jet or pearl, as is the mode, support the bodice, which is hardly more than a wide girdle*



appears in the models of many other collections.

A crêpe finely checked in white and black, white and green, and many other colours, is fashioned by Jenny into the most charming frocks. Very youthful are these models, and their only trimming is a pale green piping which follows the edge of the frock and the ends of the sleeves, or pipes the front. On frocks of this sort, ribbons in two or three colours are often used. Sometimes these are copied from old designs and are patterned with landscapes and figures—in natural colours. Sometimes, also,—and this is distinctly new,—they are simple cotton ribbons such as are used for the strings on maid's aprons. Blue, red, or in soft colours, these ribbons give to the very simple frocks of blue or black serge an unmistakably French air.

The taffeta frocks have a much more elaborate air than any others, because for these Jenny has adopted a model with decided fulness at the sides, like the costumes of the sixteenth-century Spanish

*Black satin softly draped forms the main portion of this frock, which is called "Fetiché." The bodice has a back of light beige mousseline banded lightly in black embroidery. A band of the same material trims the lower part of the skirt*

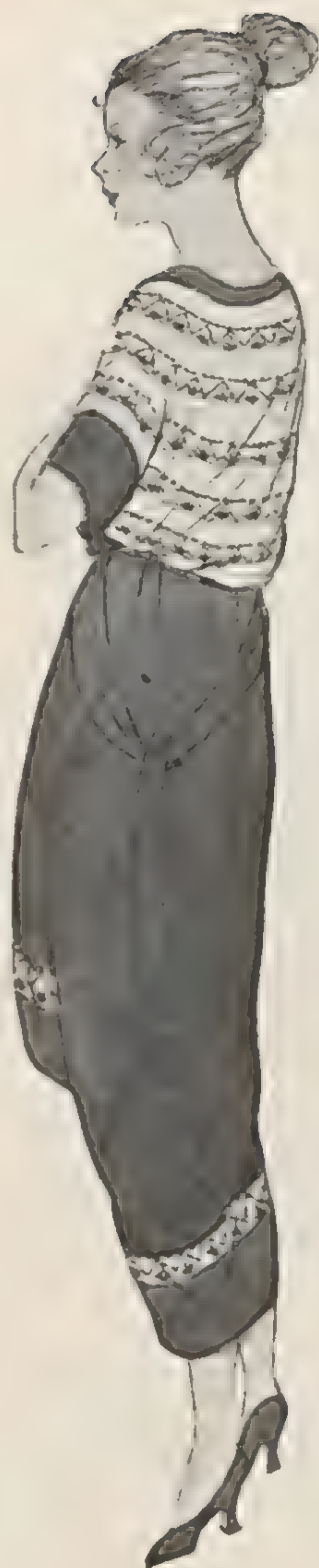
is next to no bodice at the back; it consists sometimes of mere bands or side-backs joined at the waist-line or just above it by a barrette of brilliants or embroideries, so that the back is entirely bare. Another sort of evening gown, Jenny has fashioned in delicately appreciative vein from starred blue tulle, a veritable bit of the flag of our friends.

On some evening costumes, the bodice is of white lace or black Chantilly, transparent but high in the front, but in the back drawn aside to form merely a frame. Coloured feathers are used on many of these evening gowns, and the



PREMET

*Premet uses black and white check woollen materials for this severely tailored suit. A cuff of the white material extends below the end of sleeve and the bottom of the skirt, for skirts are not wearing their own hems now*



PREMET

*This black taffeta frock "Lupiotte", youthful and short of skirt, has its unique ornamentation in raffia embroidery, used, as Premet much likes, on the chic bodice and the tunic of the tucked-up skirt. Collars and cuffs are of pink organdie*



PREMET

*That the Parisian may be encouraged to dance, and evermore to dance, Premet makes evening gowns short, to be comfortable, and filmy, to be beautiful. This gown of silver lace over white satin succeeds in being both*

Infanta. This fulness appears in the skirts of the bodices or in side tunics only. It is not the skirt itself which gives this added width, for the moment. It is, if you like, a variation of the pannier, at least in its appearance and in its widening of the silhouette.

The evening gowns are literally dazzling, for Jenny has used for the most of them brilliant embroideries in mother-of-pearl, so closely worked as to give the effect of a woven tapestry, shimmering in the light with the richest possible sheen. As to the line, that is varied, but there

distinction of the trains is characteristic of this house. One delightful model of gold brocade, very close fitting and draped to cling about the legs, has two long ropes of jet which start from the shoulder and join below the waist a great triangle of embroidery in black pearls and gold which falls in magnificence to the floor. To the edge of this embroidery is attached gold lace embroidered in gold and strass. What a feast to the eyes is this and what an incentive to those who can possess such frocks to revive the sumptuous evening festivities.

The wraps at this house have an all enveloping air and immense turned-back collars of panne, embroidery, or gold brocade. Braided silk sometimes covers an entire sleeve, sometimes merely forms a border on it; again these braidings are applied in the middle of the sleeve, or form a garniture over the whole side of the dress, in somewhat the Louis XIII manner.

White straw is also made into trimmings which





## MODELS FROM MARTIAL ET ARMAND

*This suit expresses the severe tailored simplicity so highly approved by several houses. The green vest has small revers*

*The mode adopts not only man's waistcoat, but man's shirt. In white organdie it completes a serge tailleur, "Little Boy"*

*New afternoon wraps from Martial et Armand prefer to be sleeveless, and they match in material the frock over which they are worn*

*A dress of navy blue serge is trimmed with navy blue silk stitching used instead of braid. The under dress is tucked white organdie*

*Suits, even the tailored kind, are encouraged to have whims. This smart "Gambler" has a jacket with three rounded skirts*

*Suits are trimmed with fur (and to match their material). One of the prettiest was this trimming most effectively on its coat*



*Foulard is much used by Renée and is given many piquant touches. A black foulard cross-barred by a thin line of white has its floating panels edged originally with a rick-rack effect in organdie, which accents its lines and gives a touch of youthfulness to "Poulette"*



*"La Mome" is the name of an alluring black taffeta that tucks its skirt up at the sides and adopts a highly original trimming of tiny hanging strips of taffeta striped around in gold. These shake and bob down the sides of the skirt to give the desired "moving silhouette"*



*"A La Folie", has both the youthful light-hearted air that Renée gives to all her frocks and the latest broad-hipped effect accomplished by the black tulle ruffles that ripple down the sides, over a narrow short underslip of black tulle beaded with black, pink, and red beads*



*This frock of navy blue serge and foulard combines the two most charmingly in a sort of redingote over a foulard underdress. The little balls of taffeta hanging by a thread that trim the sides and the vest of white are saucy and new, so the dress merits its name, "Espigle"*





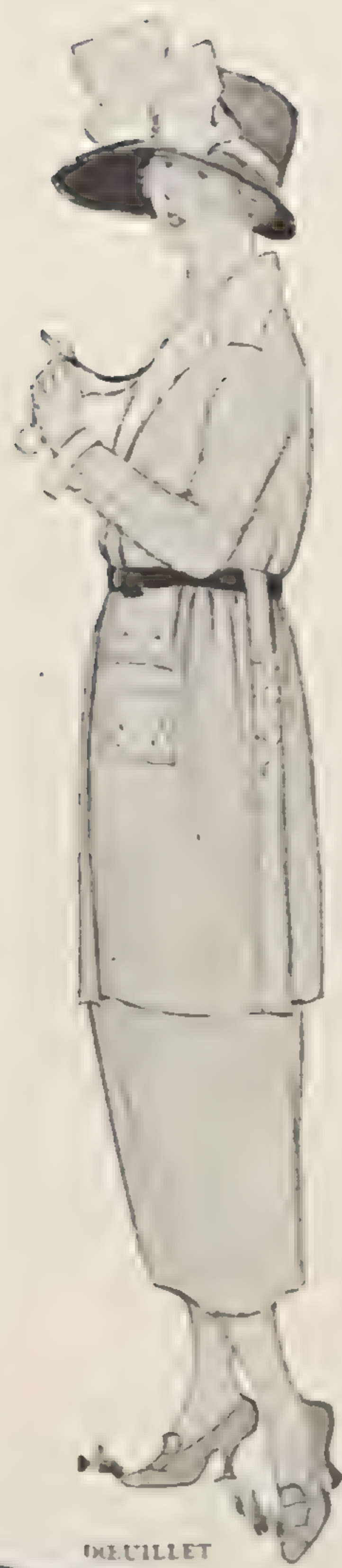
DŒUILLET

*In this afternoon frock of chaudron silk jersey the wide loose girdle of King's blue taffeta, tying into a huge bow, is an especial feature. The collar lining repeats the shade of the belt, and the embroideries are in blue, chaudron, and silver tones. The sleeves are of an effective cut*



PAQUIN

*For the slender woman, Paquin has evolved a wonderful evening gown which seems to be composed of a scarf, wrapped about the figure and knotted loosely. The bodice is of that daring type favoured by the mode which can make almost a whole back from two strands of jet*



DŒUILLET

*"Chiné", otherwise called mixed grey and white woollen material, makes this simple tailored suit. The long loose jacket is adorned only with effective pockets, which Dœuillet favours, and a smart patent leather belt. The sloping shoulders are characteristic of this designer*

are used as bands or borders, or follow the long lines of the silhouette. On one rather wide jacket having something the effect of a wrap, the edge is turned back like the hem of a man's trousers and caught with knots of straw.

On a clever and youthful street costume of black gabardine sketched on page 46, which seems to have taken its inspiration from a bathing-suit, the braidings take the form of bands of different widths, the narrowest unexpectedly forming the belt, while the widest are arranged in order of size beneath the arms.

In her evening gowns, Jenny uses many trimmings, among them a knotted silk fringe of the same fabric as the dress, which is used for shoulder straps or for ornament only, as may suit the model which it trims.

DŒUILLET

At Dœuillet's it is a Victory review which is presented to us. Each costume is decorated just above the heart with a little cockade in French colours.

The tailored costumes are not very much fuller here, but they are perceptibly longer than those of last season. The coats, always loose and crossed in shawl fashion in front, have the bottom trimmed with pockets and motifs in braiding or fringe, a very narrow fringe usually put on bias and in several rows. This house uses a great deal of serge with large black or red checks; sometimes on the costumes of plain colour serge there are pipings around the pockets and the edges of

the coat or the skirt, giving a red or green note to the sombre costume. The sleeves are of normal length, as they are in nearly all the collections which I have seen; the shoulders are very sloping, sometimes cut on kimono lines, giving an almost exaggerated breadth to the back.

In the afternoon frocks, Dœuillet has adopted greater width at the hips, longer waists, and a perceptibly wider skirt. Some frocks, half serge and half foulard with stripes or large patterns, give a charming effect. For wear with these costumes there is a little cape of serge, semi-fitting and held by buttons on the shoulder; it is a very new silhouette. It is illustrated at the upper left on page 47.

Embroideries in chenille are used on black and on beige costumes, and the chenille matches the material. Sometimes on black satin or taffeta frocks, the embroideries take their pattern from a lace, Alençon or Chantilly, and this is very new and is a pleasant change from the Oriental embroideries of which we have seen rather too much within the last three years.

I have noticed a black satin with gold stripes which is much used. These stripes are arranged in groups of seven, giving the effect, from a distance, of a material with very wide stripes of gold and satin. Often scarfs in metal brocade elaborate black frocks of voile de soie, satin, or crêpe. The drapery is sharply accented from right to left, giving a lozenge outline to the silhouette from waist to ankle; this is characteristic of Dœuillet's collection. On foulard dresses and dresses of crêpe de Chine, the same effect is some-

times obtained by ends of the material which fall back. Sometimes, also, this drapery appears on only one hip, the left, where the tablier front caught up there accents the contrast with the right hip. On the whole, draperies, tabliers, and even the tucked-up effects are visible in the Dœuillet collection. Even the wraps are all draped and are cut on the lines of the cape, a cape which is narrow at the bottom and is draped up on the left hip. There is always a seam, either piped or plain, on the shoulder of this sort of wrap. If it is for motor or travelling wear, the wrap is of some heavy fabric, striped or plain,—buracotta, diavella, marmotte, or some similar material. If it is for evening wear, the same model is repeated in satin or in brocades of the richest colours, gold, silver, or bronze, and is trimmed with ostrich feathers.

One afternoon gown in black taffeta is gathered up in front as if it were too long, forming a little puffed apron just above the knee. In the back, the frock is straight and soft, fairly wide and moderately long, that is, falling just to the ankle, as do all the afternoon costumes of the Dœuillet collection.

English embroidery on taffeta is a pleasing detail in this collection, even for garden frocks for summer time. A white cretonne embroidered in many colours and in unexpected designs recalling the Rumanian embroidery seems new and smart. The form of these frocks is very simple: two skirts, one above the other, a little puffed bodice, and a belt of bright-coloured ribbon. The bodice opens slightly and is closed in peasant



fashion by a little ribbon to match the girdle.

I have seen few high collars in the Dœuillet collection, nevertheless in one afternoon costume, "Incroyable", of black satin, a long jacket over a white guimpe trimmed with black velvet rises in exaggerated fashion to the very ears; it is a very smart costume of the sort of which we shall see much when the races begin again.

Some of the skirts at Dœuillet's are flat, front and back, but widened at the hips by three or five floating draperies of the same fabric, draped to give width and trimmed with a little fringe.

The sleeves of the afternoon costumes are usually short and rather elaborate, with little facings turned back over the sleeve and bordered with a piping in colour, sometimes also with a tiny ruching or a linen fringe, if the dress is of silk. Silk fringe is also used frequently, but on frocks of serge or wool. A wrap "Voyageur", is trimmed with an immense fringe in heavy wool, a double fringe which is made of the same fabric as the wrap, an original note which gives unusual smartness to the simplest wrap. The collars have a tendency to roundness in the back, whether on capes or wraps, and this line is generally adopted by Dœuillet; it is accomplished by borders of fringe, by two or three rows of ostrich feathers, one above the other, or by a design in embroidery in colour, but it is always the same line and it accords with the unusual width of back of the corsage which one notes on the evening frocks. It is as if the back of the bodice had been cut too large so as to give it the shape of a pocket. It is one of the caprices of the mode as unexpected as it is inexplicable but to which we submit



BEER

because if we do not adopt it our silhouette will not be in fashion.

The evening gowns of this house are very lovely, wonderfully embroidered or made of sumptuous fabrics, those beautiful French tissues such as are seldom made outside of Lyons. In spite of their sumptuous fabrics, however, Dœuillet has given a practical air to these gowns which are easy to put on and which delight us in these times when a woman goes out in the evening so much and under such difficult conditions. The trains are very simple and of soft fabric and are gathered up over the arm by means of a thread or a little ring which is slipped on one of the fingers. There are no sleeves, and sometimes the satin bodice stops at the height of the under-arm; the back is cut very low and edged with jet which also forms two shoulder straps. The gown, called "Diamant Noir", all of black satin and trimmed with a wonderful jet embroidery and with garlands of black flowers at the waist, is the ideal evening frock of the season.

All the wraps are embroidered at the ends of the sleeves, and the enormous collars are draped in front and back. Brilliant paillette embroidery in jet appears not only on evening wraps but even on little serge frocks of Dœuillet's. Combined with gold embroidery, it gives a very new trimming.

Dœuillet is a follower of tradition. In the matter of frocks, he is like a sculptor who bases all his art on the classic tradition. He believes that the costume should emphasize the normal lines of the body, and, whether it is a draped or a straight line, should be adapted to the silhouette of the individual woman, so that we never see at this house the ex-



BEER

Almost all of the gowns from Beer show embroidery, and this blue taffeta gown, heavily embroidered in jet, emphasizes the decision of the "Grandes Maisons" to continue the uncorseted modes

(Left) Like most evening gowns this season, this costume shows the merest suggestion of sleeves. It is cut very low as to bodice, and the embroidered skirt follows the fashion of shunning a hem and using fringe instead

(Right) Another evening gown of blue and silver lamé has an overdrapery of black tulle, and embroidery and fringe of jet, as well as a long train. Beer is trying to recall to active service the dignified trailing evening gown of many years ago



BEER



treme modes, either excessively wide or so narrow that a woman can not walk. If we take three examples of his new models,—the tailored costume, the afternoon frock, and the evening gown,—we shall find that they adapt the newest tendencies in a fashion graced with good sense.

A tailored costume of mixed blue and green wool has a skirt of normal width and length; it is plain that the woman who wears it will be able to walk without inconvenience. The jacket is of medium length and moderately wide, but gives a suggestion of the line of the waist beneath the arm. The trimming is simple yet carefully elaborated by pearl buttons and by an arrangement of buttoned straps which relieve the simplicity. It is, on the whole, exactly the right costume for walking.

If we take the afternoon frock, we find a pleasing lightness of silk jersey in colour. The secret of the dress is in the sleeve; it is still a chemise frock, but how different in cut. The wide girdle in king's blue taffeta is draped softly about the hips, and its great bow at the side gives a charming effect for a formal frock. Fine embroideries in silver, which are used at irregular intervals on the fabric of these afternoon frocks, are also among the novelties of the season.

As for the evening frock, there is a model sketched at the lower left on page 47 draped on both sides and with a graceful bolero effect in front, that is of the simple grace and the excellent detail that the woman of refinement chooses. Heavy embroidery in gold and silver which is combined with dark blue silk on the front, is used very differently but with equal richness on the back in several gowns at Douillet's. I like the



WORTH

Most of the evening gowns designed by Worth have trains and are loose at the waist, and this costume, worn by the Princess Lucien Murat, is of black satin; the skirt is draped up in the back and forward over the shoulder, ending in a gold tassel

(Left) Paquin likes slashed gowns, and a typical example is this black velvet costume worn by the Countess de Salverte. The skirt, formed of overlapping breadths, is short and reveals a diamond anklet. Narrow bands form the very new and entirely unlined bodice

(Right) A black satin evening gown recently worn by the Countess de Salverte showed a very narrow skirt cut in a V back and front. From the shoulder hangs a chemise of embroidered white tulle, ending un-  
der the ankles. Pearls fall in a Renaissance gar-  
d

slight movement of drapery upward from the bottom of the skirt, it is a very small matter but gives a distinctive note.

## CHANEL

Mlle. Chanel, understanding the present times and the unusual necessities of present day life, determined to keep in her models, for this season, a definite simplicity and practicality for which we are very grateful. The line in her models is still slim, though not so slim as at some other houses; her skirts are sometimes plaited and sometimes straight front and back with a sort of puff of a few plaits at the hips. The waist remains large, I might almost say loose, and this looseness also characterizes the blouse, which usually comes all the way to the throat, and closes at the sides with buttons which match the frock.

Serge, tricotine, toillaine, tussur, and large-figured foulard are the materials chosen for simple costumes. These models usually have a long jacket, opening in the front to show the frock or the blouse. The sleeves of these coats are of normal length and width, reaching to the knuckles. Some of these blouses are attached to the skirt, which buttons on at the waist-line with something the effect of a small boy's sailor's trousers. Other blouses fall over the skirts, plaited and held lightly by a matching girdle.

One model with a very long jacket, the straight back of which fastens to the front by two buttons on the hips, is destined to certain success. A simple collar of linon or organdie gives the fresh touch at the opening of this coat.

The afternoon models are of satin or  
(Continued on page 122)



PAQUIN



PAQUIN





(Left) It is almost as high as the lady herself, this startling drum of silk called "Vive la France," which cocks its brilliant colours impudently over one black eye and soars with true French daring into stiff red and blue aigrette and curling white feathers



The really smart thing to do, of course, is to stare nonchalantly around the dinner table from beneath an odd little jewel box of old-blue velvet which drips jewels carelessly over one's ears, and loops beads artfully around one's eyes



That this interesting black raven is a bird of rare discrimination is plainly to be observed by his wit in alighting at the party on a saucily tilted little head and masking—almost—those saucily smiling and disarming glances



One way of looking as though one shared the secret of the Sphinx, is to wear a white satin "Pagoda" with pearls for tinkling temple bells and two slender, long, black silk tassels for no reason at all



Any lady anywhere would deserve a second glance if she went "a la Chinoise"—that is to say, if her hair were black worsted pouring from green discs

Her questioning look is simply her own clever little way of hiding her confidence in a "Spring" basket, an inverted straw hat spilling all kinds of flowers and tied with apple-green ribbon



AMONG THE MANY OLD THINGS THAT ARE BEING

BROUGHT BACK TO POPULARITY, IS THE PARTY

WHERE HEADS ALONE ARE PIQUANTLY DISGUISED





(Right) Wickedly hiding one eye underneath a trench helmet of silver cloth, and aided skilfully by those so American allies—a chin strap of brilliants, a star of brilliants, and paradise, red, white, and blue,—one can wage most desperate battles with the patriotic eye that is left

It's an ill wind that doesn't blow to the party this aeroplane cap borne on white wings, propelled by two quills and a red, white, and blue cockade wheel, and heading with irresistible coquetry straight for the enemy lines across the table

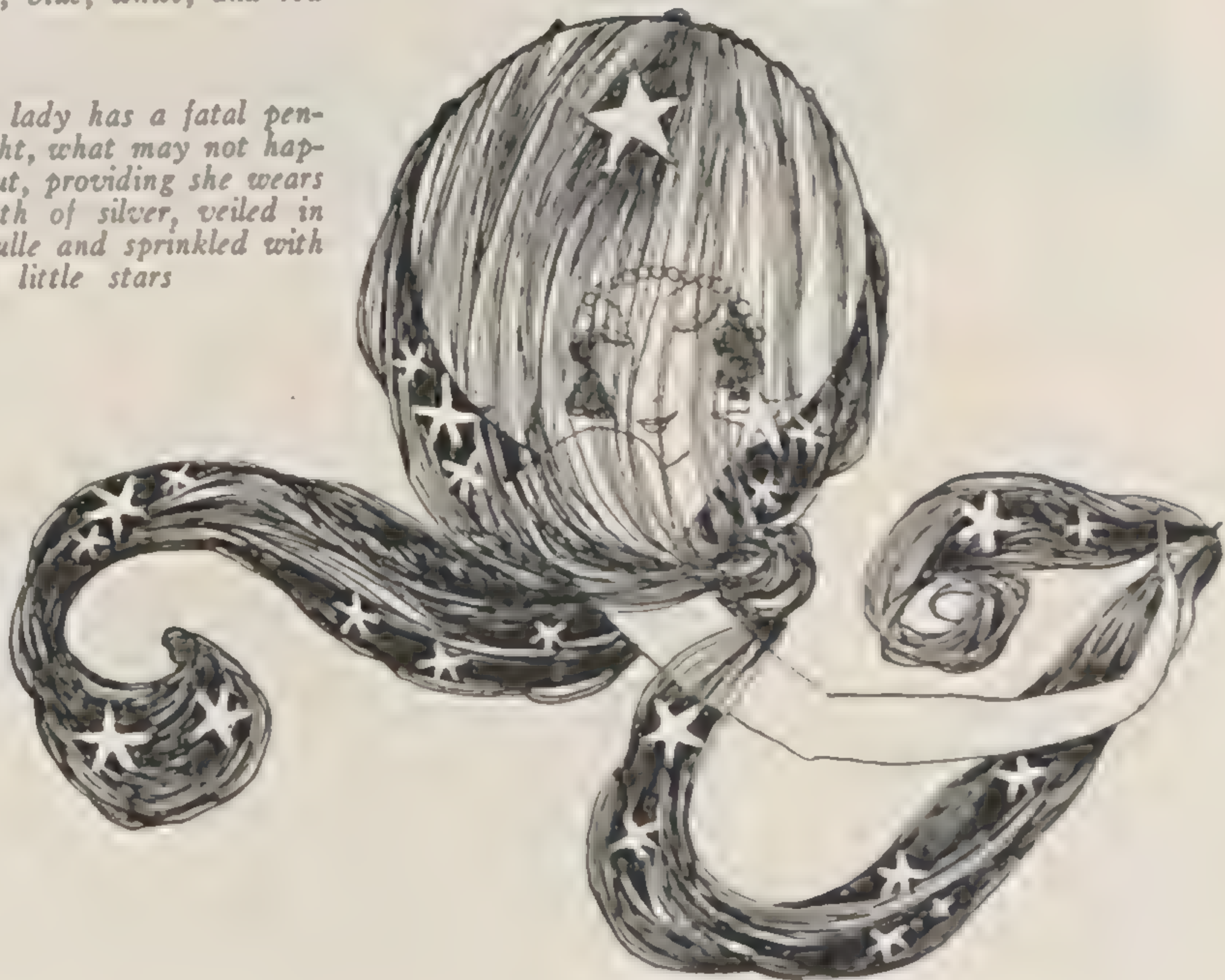


One knows, of course, that a pensive droop to the eyelids is best feigned under a "Fountain" of white velvet dripping with the sad romantic spray sacred to all fountains, made of chenille fringe



The only proper thing to do in this age of the red, white, and blue, is, obviously, to be oneself as to haughty gaze and charming profile, and, naturally to be one's country as to a magnificent sweep of cock's feathers, blue, white, and red

(Below) When a lady has a fatal penchant for moonlight, what may not happen, indoors or out, providing she wears this moon of cloth of silver, veiled in clouds of black tulle and sprinkled with wicked little stars



No, she isn't a head out of a Greek frieze, she is simply dining beneath a basket of narrow gold ribbon filled with tempting wool fruit

FOR A "DÎNER DE TÊTE" ONE'S HEAD-DRESS

MAY BE AS GAILY FANTASTIC AS HUMOUR AND

INGENUITY CAN CONTRIVE TO MAKE IT





## VOGUE DESIGNS NEW COSTUMES FOR THE MASQUERADE

DESIGNS BY RITA SENGER

NEW YORK has gone quite mad this winter on the subject of fancy dress. The spirits of the town have gone steadily up and up until every one seems possessed with the desire to dance them off, and preferably in grease paint and fantastic clothes. The Carnival de Victoire, given at the Ritz for the benefit of the Free Milk for France Fund, was the first of the important costume dances, and the enthusiasm with which it was received was, no doubt, in a measure responsible for some of the later affairs. For this, the lounge, dining-room, ballroom, and Crystal room of the Ritz were thrown open, and the guests permitted to wander in and out the various rooms in so far as the crowds permitted "wandering." The different elevations upon which these rooms are placed, with the little staircases between, had much to do with the charm of the ensemble; and the lounge, hung with midnight blue stuff caught in place with long crystal tassels was very interestingly and effectively decorated for the occasion.

Among the most amusing of the costumes worn here was that of Mrs. Harry Payne Whitney, a stiff short-skirted affair of white satin with fantastic designs in black appliqué. This was supplemented by a high head dress somewhat Russian in effect. Of white wigs and the quaint costumes of accompanying periods there were numbers, but these, while vastly becoming, lacked the element of cleverness and novelty which is the underlying piquancy of fancy dress. Novelty, however, was not lacking in the wig of short white hair with which a slender young girl crowned her pretty head. The bobbed hair was silvery in tone and it supplemented a black velvet costume of long loose trousers and a little jacket. Nénette and Rintintin have made their appearance at several of the costume balls this season, but it was at the ball given at the Hotel des Artistes on New Year's Eve that they made their début. In this instance they were impersonated by two slender young girls whose dancing was a joy to behold.





## SOCIETY MAKES MERRY IN WIGS AND MASKS

FOR DESCRIPTIONS SEE PAGE 134

The Chu Chin Chow Ball again brought out a host of fancy costumes. One of the most interesting of these was the Russian costume worn by Mrs. James Terry, her high head-dress hung with many ropes of pearls. These jewels are among the best resources of any one planning a fancy dress costume because such excellent imitations may be had and they are so generally becoming. Another very lovely dress was all of white chiffon hung with ropes of pearls, suggesting that worn by Roshanara in her Moonflower dance. At this same ball, a novel costume which would be quite wonderful for fancy dress, swathed a foundation of very pale cream yellow crêpe in a drapery of white silk veiling. This overdrapery was held in place at the forehead by a band of pearls, from there it flowed down the full length of the back, came through between the feet and up the front to the throat, where it was suspended by strands of pearls.

At the Tiger! Tiger! dance at Delmonico's, Greenwich village turned out en masse, and the costumes in consequence were distinctly more eccen-

tric. One of the most startling was a short gown of vivid green tulle, just a bit bouffant. With this, the masquerader wore green shoes and stockings and the most astonishing head-dress made of many yards of the tulle plaited closely together into a sort of cap which rose high in the air. It is difficult to say just what the lady meant to represent. Above her eyes, made up to appear extravagantly large, her brows were pencilled out into long antennae-like ends extending well up on her forehead.

An amusing little white satin costume had a short skirt which flared a bit, and about the broad hem were applied the conventionalized figures of many little running animals done in black. With it was worn a tall, soft black leghorn hat which dipped a bit at the back.

There were three big balls in New York that evening, only one of which called for fancy dress, and a clever ruse was adopted by the Misses Kitty and Dolly Kimball. They went to their first party gowned in white dance

(Continued on page 134)





Baron de Meyer

*(Above) The archest glance grows archer after gliding its way through a spray of ostrich which showers in a light sand colour over a small turban of black liséré straw. At the front of this diminutive bit of Lewis headgear, the ostrich shakes down over the eyes in a sophisticated and highly effective Skye terrier fashion*



*One wouldn't imagine that a single hat could combine to do and be so many things at once—but Talbot took a shape of fine black Milan straw, faced the turned-up brim with green and added sprays of black paradise at either side, like airy wings to bear it straight into unanimous approval and popularity*

MRS. VERNON CASTLE WEARS

WITH EQUAL CHARM AND DIS-

TINCTION LITTLE HATS OR BIG

ONE MAY HAVE TURBANS OR

FORMAL HATS WITH FEATH-

ERS OF FRENCH COQUETRY





*A tiny vest of cream coloured chiffon was particularly effective with the dignified gown of black velvet which Mrs. Vincent Astor wore at the opera recently*

## NEW YORK MAKES *the* MOST of *the* VANISHING UNIFORM

**S**ELDOM has New York been so gay and so crowded. Despite the fact that Palm Beach has been even more than usually popular this season, many smart people still linger in town, and the place of the absentees is something more than filled by those whom the many interests of this season have brought to New York. For the first time in several seasons, the majority of the town houses are open and the boxes at the opera are regularly in use.

### A WELCOME RETURN

The fact that so many women who have been engaged in war work in Europe are again taking their accustomed places in New York society lends special interest to present social events. It is interesting to note in these women, especially in the younger members of our war-time foreign colony, the reflection in added distinction and poise, of life in London or Paris and of daily acquaintance with the sterner side of life.

The hotels are crowded to their utmost, and the particular associations which, now that the

Evening Festivities Continue to Be Marked  
By a Variety of Gowns That Display the Veiled  
Decolletage or Dare to Have no Back at all



*So enormous was the white fan carried by the companion of Mrs. Howard Cushing the other night at the opera, that, try as one might, one could not discover her identity. Curious earrings, tipped with great gold balls, added to the loveliness of Mrs. Howard Cushing*

more urgent war charities are being permitted to lapse a bit, are giving their attention to returning officers and men, are finding all sorts of difficulties in disposing of the many who arrive on every troop-ship. In some of the important homes along Fifth Avenue and in the near-by streets, the guest-rooms are being given over to these home-coming heroes, and mighty are the efforts which are being made to entertain them. It would seem, however, that what the returning soldier really wants to do is to dance; for wherever there is to be found a good floor and an orchestra, one finds every man in uniform in the neighbourhood among those present.

The officers' dances which were held every Saturday in the Della Robbia Room of the Vanderbilt Hotel were enormously popular, and, to Mrs. Adolf Ladenburg, under whose energetic patronage they were held, many a young officer is deeply indebted. Mrs. Ladenburg rallied to these dances not only every available debutante in town, but many women of more dignified type,

who are seldom brought forth by anything but a very formal event. Mrs. Roche, who has appeared about very little this winter, seldom even frequenting the opera, was one of the many hostesses who brought parties of young girls.

New York has its soldier newspaper, too, and on every corner bright faced doughboys, leaning, perhaps, on a crutch, or with an empty sleeve folded across their breast, sell copies of "The Right-About". In the handling of its problem of what is to be done with men back from the war, New York is benefiting by the experience of a number of well-known Europeans. Mr. John Galsworthy who for some time has been editing "The Reveille", the famous English magazine for wounded men, has had some very interesting things to say upon this subject, which, today, is of such importance.

### NEW YORK AND HERO WORSHIP

New York adores a hero. Just as many times as possible it has induced Captain Carpenter to tell in his inimitable way his story of the raid on the famous



*Here and there one sees that very French type of evening gown which has no back at all, such as this one of ivory white faille worn at a dance at the Hotel Lorraine*



*A particularly good looking suit of Oxford cloth, worn recently at the Club de Fingt, had the popular box-coat and the long skirt favoured by New York, in spite of Paris*





*An interesting shoulder arrangement gave added charm to the gown worn by Mrs. Ogden Golet at a performance of "Crispino e la Comare"*

U-boat base at Zeebrugge, in which his boat, the *Vindictive*, played such a big and very important part. Whenever New York can get a hero for dinner, it does so at once, for as uniforms become scarcer, they become smarter. There are enough military men in town to give colour to the dances and teas and to lend a note of the picturesque to

exhibitions and the opera. The season is painted in bright colours. Everybody is quite wild about fancy dress and loses no opportunity to assume the personality of something or somebody else. So far nothing particularly interesting or out of the ordinary has been done in this line, but, unless all science fails, before the season is over some one is going to think of an original festivity such as the town is waiting for.

The dances at the Hotel Lorraine, given for the benefit of the Free Milk for France Fund, continue to draw big patronage. The second series of these dances has now begun, and no one seems to have grown in the least tired of them. Mrs. Reginald Vanderbilt, who is one of the smart women always in attendance, wore, the other night, a dance dress of very unusual charm. It was made of a very soft biscuit coloured chiffon, cut high in the back, and had the little short sleeves which so many of the dance frocks of the present day display. The

novel thing about it was the use of long strands of biscuit coloured chenille which hung over the skirt over its complete circumference. This chenille, which was thick as one's finger, followed the line of the fastening up the back and encircled the neck, ending in long ropes on each side of the square décolletage.

In contrast to these high-backed dance frocks are the new evening gowns which are made absolutely backless, after the fashion decreed by Paris. Here and there one begins to see this type of gown. Such a frock, of softest ivory white faille embroidered with a bold design of roses, was worn



*One of those huge black fans, which are the vogue of the moment, was carried the other evening by a woman who dined in a gown of black tulle*

at one of the Lorraine dances by a young woman with short bobbed locks. An interesting feature of this gown was the sash of dark blue tulle, which was just unexpected enough to prove effective.

To what astonishing size has the fan grown. It is so large that all woman needs to do to find com-

*(Continued on page 134)*



*Draped so as to reveal every line of the wearer's tall and slender figure was this dinner gown of sea green charmeuse veiled with green tulle*



© International Film Service

*One of New York's heroes is Capt. Alfred Carpenter of the British Navy, Commander of the "Vindictive" and winner of the Victoria Cross, who planned the famous raid on the U-boat base at Zeebrugge*



*Cut high in the back, in contrast to the backless evening gown, was this biscuit coloured chiffon frock worn recently by Mrs. Reginald Vanderbilt*





"For men may come and men may go," observes Toto, "sometimes with their own umbrellas, more often with somebody's else." No one ever comes to see his mistress, carrying one of these interesting objects, except on the gloomiest of days

Thus on a dark day in Paris, fashionable ladies now become so light-fingered that they veritably rob their own great-grandmothers. This career of crime was inspired by the cherished silk umbrella which an all-too-rising generation has determined to make its own, heedless of the protests of its real originators



On her way to buy vegetables for the pot-au-feu, poor Françoise blissfully holds aloft her fat old umbrella, serenely unaware that some smart young person, whose figure it suits far less than hers, may already have fixed a covetous eye upon her treasure

This airy gesture is the best argot for "Rain just as much as you like." The Parisienne knows she is quite correct with this many-ribbed affair of dark silk and a handle from Pekin, fine enough to escort any fastidious Oriental down the Bund in rain or shine

TO BE FASHIONABLE, SAYS PARIS,  
ONE'S VERY NEWEST UMBRELLA  
MUST LOOK VERY VERY OLD



Demureness and elegance lurk in its folds, for it might have sheltered fashionable royalty out for a drive in the days of Louis Philippe, this quaint object of the yellowing ivory handle and no tip at all, and the cord by which the daguerreotype lady carries it. Or did she ever in a forgetful mood carry it upside down by the tassel at the other end?





Charlotte Fairchild

MRS. WILLIAM MILLER GRAHAM

*Mrs. William Miller Graham, one of the Californians who also belong to New York, has taken an active part in the social and charitable affairs of the season. As a member of the Committee of the Red Cross Tea-room,—otherwise known as the Bird Cage,—she has devoted much time to that undertaking, and has brought many attractive articles from California for the decoration of the tea-room. Her daughter, Miss Geraldine Graham, is a popular member of the younger set.*



Miss Edith Gould who followed the war fashion of the year by not having any formal debut, is a daughter of Mr. George J. Gould. She has been very much occupied as Secretary of the Junior Book Committee of the American Library Association as well as with the social festivities of the season



© Marceau



Kazanjian

As a war debutante, Miss Helen Lee, the daughter of Mr. James Parrish Lee of Southampton, has given enthusiastic aid to the work of the Junior League, and has been elected president of that organization for her year. Her sister, Miss Clara Lee, came out last year



© Marceau

One of those debutantes whose days are crowded with dinners and dances is Miss Lanier Comly, the daughter of Mr. Garrard Comly of Tuxedo Park. Her engagement to Lieutenant John Murray Mitchell, son of Mrs. J. Murray Mitchell, was announced this year



Campbell

Despite her many social engagements and her membership in the Junior League, Miss Margaret O. Flint is still not too busy to devote a great deal of time to the important charitable entertainments of the season. She is the daughter of Mr. Sherman Flint

HOURS BRIMMING WITH GAIETY

AND INTEREST WAIT THE

DÉBUTANTES OF THIS SEASON





Baron de Meyer

*Alluring, frosty, long-stemmed glasses, with a cock engraved upon their bowls, give the cocktail half its charm. The rectangular Sheffield tray and silver shaker; from Orvington; glasses from Gilman, Collamore and Company*

## OLD WINES IN THE NEWEST GLASSES

IN America, the custom of serving a large variety of wines with a formal dinner is becoming obsolete, and in many of the more conservative homes, with the exception of the cocktail and the liqueurs and cordials served with the coffee, champagne alone is served throughout the dinner, beginning with the fish course. Sauterne is sometimes served with the fish course and claret or burgundy with the entrée or roast. With every following course, from the game through the pastry and cheese, champagne only is served. With after-dinner coffee, liqueurs such as chartreuse, benedictine, crème de menthe frappé, anisette, or orange diablo, may be brought in. Orange diablo may be made by cutting the skin of an orange around the middle and turning it back in such a way as to form a cup without detaching it completely from the orange. In this cup two lumps of sugar are placed and a wineglass of cognac is poured over it and lighted. The flavour of the orange is in this way extracted by the cognac, while the orange itself, covered by half the skin, serves as a cup-stem to hold it by.

The making of wines and liqueurs is, indeed, an old and elaborate art, and the customs which have grown up about the serving of wines are no less interesting. Accounts of feasts and celebra-

### Wines With Long Long Pasts and From Many Different Lands Have Each Its Own Time-honoured Service

tions in the most ancient chronicles of the Chinese, the Chaldeans, the Persians, the Egyptians, and the Greeks mention wine-drinking as a matter of course. During the Golden Age of Greece, the vineyards on the slopes of the rocky islands of the Ionian and Aegean seas became famous the world over. The climate of these regions was ideal for the growth of grapes, and the most delicate wines were produced. In Rome the custom of drinking wines was so general that huge wine cellars were maintained by the government for the benefit of those who could not afford to build and maintain wine cellars of their own, while people of wealth spent fortunes on their wine cellars and upon the glasses and vessels from which the liquor was drunk.

During the middle ages, the great monasteries and convents throughout Europe carried on the

industry of wine-making along with their other agricultural pursuits. In the dark ages, when the great mass of the people, led by their feudal lords, spent most of their days in hunting or making raids on neighbouring knights, the monks worked industriously on the great estates owned by the various religious orders, planting and cultivating the vineyards, some of which are famous to this day.

This is particularly the case in France, and it is to a Benedictine monk, Father Pérignon, who died in 1715, that we owe the discovery of the processes by which champagne is made. He was in charge of the vineyards of his monastery and was noted for his skill and knowledge in the science of blending wines. The most famous champagne country of to-day is the Marne Valley, through which the armies of the world have been battling for the last four years. The vineyards are located chiefly in the regions around Rheims, on the heights surrounding that ancient city and along the banks of the Marne. It is difficult to say what is left of them now. For many months the great subterranean cellars of the distilleries were used as places of refuge by the inhabitants of that district, and German ruthlessness has left little of the closely planted vineyards. The black grape was planted almost ex-





Baron de Meyer

*Glass decanters add brilliancy to the buffet, on which stand also a pair of lustre candelabra; decanters from Gilman, Collamore; buffet and lustres furnished from Lans Curiosity Shop*

clusively in this region, though some white grapes of great delicacy were grown near Avize. The close planting of the vines, which keeps the fruit growing near the earth, the climate, and the nature of the soil have been considered responsible for the delicacy and delightful freshness of the champagne from this section.

#### THE CARE OF CHAMPAGNE

Champagne is generally classified according to sparkle as, *non-mousseux*, or non-sparkling; *crémant*, or moderately sparkling; *mousseux*, sufficiently effervescent to expel the cork with a report; and *grand mousseux*, strongly effervescent. The high price of champagne is due largely to the long and tedious process of manufacture. The bottle should always be kept on its side and should be served as cold as possible. Care, however, should be taken to cool it only when ready for use as it deteriorates when it is cool and allowed to get warm again. The flavour and



*(Left) A charming use may be made of low oval fruit bowls, flower-stand and candelsticks, all of rose tinted white glaze pottery from the Durant Kilns; shown at the Arden Studios*

effervescent quality of champagne are particularly affected by changes in temperature.

Another famous French wine, burgundy, is made from grapes grown in the region known as the Côte-d'Or, a chain of hills between Dijon and Chagnay. The grapes used for this wine are the Pineau, the Noiren, the Gamay, the Chandenay, and the Chasselas. The fewer grapes produced on each vine, the higher the quality. The very best wine, the *têtes de cuvées*, is made from the most carefully selected of these grapes. The next class, called the *vins de primeur*, are only slightly different from the first, but have a less delicate bouquet. Then there are the *bonnes cuvées*, the *cuvées rondes*, and the common red wines, made from a mixture of all the grapes called *passetout-grains*.

#### WINES FROM BORDEAUX

Since 1443, the Hospital of Beaune in this region has derived its chief income from its  
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*Since the fortunes of war are no longer returning wounded officers to recuperate in its sunny rooms, the new Everglades Club, built at Palm Beach by Mr. Paris Singer for the American wounded, has opened hospitable doors to the civilian population, and enthusiastic has been the response. In the beautiful new club-house and its surrounding villas, the social world finds all the delights of convenience and privacy combined with pleasant opportunity for social intercourse. Beautiful tropical plants give life and colour to the great entrance hall.*



*"Court of Oranges" is a favourite rendezvous at the tea hour, or when the southern moonlight vies with the dance music within the club-house. At night a giant searchlight plays with wonderful beauty over the terrace, the garden, and Lake Worth. The French windows of both dining-room and living-room open on this terrace, and the red of its bricks is repeated in the red tiles of the roof.*

*The club-house combines the not unrelated beauties of the Italian palazzo and the Moorish architecture of Spain. It is thus admirably adapted to the semi-tropical climate of Palm Beach, and its position at the very edge of Lake Worth doubles the value of its irregular silhouette. This club-house has a few suites and sleeping-rooms, but the most of the club members live in the villas belonging to the club.*



# PALM BEACH WELCOMES A NEW SOCIAL FOCUS

Since the War Is Over, Civilians as Well as Soldiers Benefit by the New Everglades Club

EVERY now and again, some one does a wonderful thing for his fellowmen, in a charming and unassertive fashion, without trumpets or the desire for a curtain call. Before one knows it, the benefactor has retired into his shell of reserve, and only his good work remains.

Such is the record of accomplishment of Mr. Paris Singer at Palm Beach. In the brief months between the end of last season and the beginning of this, he has brought into being, to delight the devotees of Palm Beach, the new and beautiful Everglades Club, in which, since the war is over, civilians as well as soldiers may share. Before the cessation of hostilities, Mr. Singer had in mind a club for wounded officers, similar to the clubs which he had maintained since the war began at St. Cloud near Paris, at a suburb of Nice, and at his beautiful country place at Paignton, in Devonshire. This English place has now been transformed, most completely equipped, into an American Red Cross hospital containing some six hundred beds and a surgery where marvellous operations are performed. Thousands of soldiers have had reason to return thanks for benefits received, and had war not ended, many more would have been greatly benefited through his most generous provision for them at Palm Beach, in the new Everglades Club.

## WHEN THE WAR ENDED

Of course, after the signing of the armistice, this club, intended exclusively for wounded officers and their families, changed its plans decidedly. In fact, it became, at a time when congestion threatened the Palm Beach season, a wonderful solution of the difficulty, and the opportunity of living at the club or in one of its charming little villas was doubly welcome. Civilian guests, however, do not exclude those for whom the club was originally intended. Officers are still welcomed at special rates, and many have taken advantage of this splendid opportunity to recuperate and enjoy the wonderful Florida climate. But the villas, so divided that they may be occupied by several parties of guests at once, have nearly all been let, and the capacity of the club has been taxed to



*The entrance to the Everglades Club, with its arched doorway and iron grill, betrays its Spanish mission ancestry. Through this grill, one looks across the hall and out to the orange groves and the jungle*



find room for all who wish to partake of its hospitality.

Even the people who set the standards of social usage in the Palm Beach season have left hotels and cottages to live at the Everglades Club. Among those who have become members of the club in this, its first season, and taken up their residence in its rooms or in the charming villas are Mrs. Charles B. Alexander of New York and her sister, Mrs. John McCook of Tuxedo, Miss Mary Alexander and Miss Harriet McCook, Mr. and Mrs. Stanley Grafton Mortimer, Mr. Thomas Hunt Talmage, Mr. and Mrs. William Lawrence Green, Mrs. A. Breckler Banks, and Count Jean de la Greze of the French Embassy, Mr. and Mrs. Jerome N. Bonaparte, Mr. Paris Singer and Mr. Addison Mizner.

The club-house proper, with its huge square tower and tiled roof, balconies and smaller towers

(Continued on page 12)

*The living-room occupies the entire width of the building, opening by French windows upon broad red brick terraces. In form, it is a great medieval hall with a richly ornate ceiling and a minstrel's gallery hung with tapestry*



## SOCIETY BATHES, STROLLS, AND DANCES

## AWAY THE GAY HOURS AT PALM BEACH



© International Film Service

*Mrs. Huntington Wilson, who divides her time between New York and Washington, is spending a few weeks at that most radiant spot in all America, Palm Beach*



© Underwood &amp; Underwood

*A sojourner at the fashionable resort of America is Mrs. Allen Gouverneur Wellman, who, with her husband, went to Palm Beach with Mrs. William Disston*



© Underwood &amp; Underwood

*Lieutenant and Mrs. John Rutherford are leaving for a stroll on the sands before lunch. Lieutenant Rutherford is an aviator in the service of the Navy*

© Underwood &amp; Underwood

*Lady Davis and Miss Anna Murrat came from Montreal to spend a few weeks at Palm Beach. Lady Davis' husband, Sir Mortimer Davis, who is now overseas, was knighted by King George, in recognition of his war charities*

PALM BEACH entered that indefinable period known as "the zenith" of the season a full three weeks earlier than ever before in its history, and day after day has brought society flitting southward, joyous and keen for bathing and dancing and general festivities. The season stands out brilliantly against the sombreness of the last four years, when every one who was not vitally affected by the war was made grave by the sorrow of the Allies. Even at the first of February, visitors found Palm Beach like a rapidly shifting, ever-changing kaleidoscope.

From the inlet southward to Lake Worth, the peninsula, its half-mile width crowded with palatial winter homes in settings of gardens and royal palms, crimson hibiscus, poinsettias and orange trees, has never seen a more notable array of personages in its early season. Since early February the resort has rivaled even Cairo, and Monte Carlo in the old days. Palm Beach has this season taken pre-eminence among the world resorts.

Some one remarked last year that Palm Beach was a show place for sables and pearls. If that were true last year, it is doubly so (Continued on page 120)



© Underwood &amp; Underwood

*Everybody strolls the afternoons away at Palm Beach, and here are Mrs. John Wanamaker, junior, and Mrs. Dewees Dilworth sauntering along the beach*



THE BRILLIANT SEASON THAT FOL-  
LOWED THE WAR MARKS PALM BEACH  
AGAIN AS THE AMERICAN RIVIERA

ALTHOUGH VISITORS BEGAN ARRIV-  
ING EARLY, PALM BEACH STILL WEL-  
COMES MANY DISTINGUISHED GUESTS



© Western Newspaper Union

A beach taxi is helping Mrs. Jerome Napoleon Bonaparte to make a shopping tour. There is a continuous stream of wheel-chairs along the Beach lake trail, and after an all-night dance, the guests form wheel-chair parties to watch the sunrise



© International Film Service

One of the earliest visitors to arrive at gay Palm Beach was Mrs. George Kingsland, of Tuxedo Park, who is shown ready for her morning dip



© International Film Service

Mrs. Rodman Wanamaker, of Philadelphia, is enjoying the mild sunshine in her electric car. This type of conveyance is one of the newest fads at Palm Beach and is replacing, to a great extent, that always popular little vehicle, the plebeian bicycle



Mr. Le Grand Cannon, one of the members of the Everglades Club, and Miss Dorothy Nash are having a gay little chat while strolling down to the crowded beach. Mr. Cannon is the brother of Mrs. George Kingsland

© International Film Service



Here Mr. and Mrs. Dewees Dilworth stop to chat with Mrs. Frederick Humphreys who is engaged for her morning bathing in a marvelous suit with three wide ruffles and knickerbockers which show below the skirt edge

© Underwood & Underwood





*Surely one can't resist the appeal of these fluffy persons, when one realizes that they have been especially dressed by famous modistes and that the money resulting from their sale will clothe real babies somewhere in that heroic land across the seas*

## THAT LA BELLE FRANCE MAY LAUGH AGAIN

IN all that isolated but brave little dispensary operated by the American Fund for French Wounded in an Alsatian village, Jean was the latest and youngest arrival. They could not coax him to look up from the ground or distract his baby attention from some inward horror, that, apparently, was still creating a black barrier between him and the terrible world outside. He had been brought in with a crowd of other refugees, old women and men, frightened mothers and children, fleeing from the German advance. But he was not clinging to the skirts of his own mother. A crippled neighbour who held him tightly by one hand told Jean's brief history. His father, of course, was at the front. German soldiers had taken off his older sister and run bayonets through his twelve-year-old brother.

When at the last, the Boche troops had gone, Jean and his mother, who had been hidden in the hay-loft, had stolen off with a huddled group of other destitute villagers. That night, a shell exploding along the road had killed his mother. Jean had not cried. With all the bravery of his five years, he had plodded on with the rest to this final refuge. But he never smiled, never looked up, never spoke. One of the attendants led him out to a pile of white sand in the yard and showed him what fun it was to sift it through a sieve or to pile it into walls and scoop it into tunnels. Jean did not stir. The A. F. F. W. worker stole off and watched him perplexedly. He might play, she thought, if he were left alone. But he sat quite still, staring at the ground.

### A LITTLE BOY WHO SMILED AGAIN

It might have been two weeks later, it might have been three—certainly it was not longer than that—before the A. F. F. W. workers had transformed their strangely old little charge back into the gaiety of childhood. Jean shouted and romped again. He forgot the hateful faces, the grey uniforms, the sharp reports of bullets, the terrorized screams. He had had warm clothes and mugs of milk, he had had love and attention, he had even heard the forgotten sound of laughter. He no longer stared at the ground. The bomb that had torn away his mother became only a wicked dream.

That is what the American Fund for French Wounded aims to do. It not only supplies battered bodies with forgotten physical comforts; it strives, too, to make its pathetic charges smile. One old woman had been obliged to flee from her home in the night and had lost her pillow while

### The American Fund for French Wounded, That Readiest of Helpers in Time of War, Now Asks Your Aid in the Vital Work of Reconstruction

stumbling across rough fields on the way to the station. She was huddled like a little grey heap of wretchedness in a corner of the dispensary, when an A. F. F. W. worker tucked beneath her weary old head an especially soft pillow with a gay new covering of pink birds and blue roses. The wrinkled face lighted up, and the horny toil-worn hands smoothed the coveted softness with pathetic pleasure.

### FOR THE BLUE HOSTS

The American Fund for French Wounded was established in 1914 to supply hospitals with surgical equipment,—bandages, tables, gauze, instruments, shirts, and dressings. As long as the blue hosts of poilus marched into the front-line trenches and the wounded kept every ward in every hospital filled and overfilled, this organization distributed funds and supplies all over France in a direct and sympathetic way that won the confidence and gratitude of the French people.

But the war is over now. Gradually the hospitals are becoming less crowded. It is, perhaps, the families of those poilus who must bear the brunt of the suffering at present. Countless fathers will never march back to the devastated villages they once called home. Countless more must hobble painfully on crutches or with arms and hands missing. The families of the poilus of France—the children, wives, and mothers—have endured hunger, cold, horrors unspeakable. They must be given back their health to carry on the ideals for which the poilus died. To-day they need everything which the generous sympathy and understanding of American people can supply.

The French Government has asked that, besides such regular dispensaries as that at Nancy, others be established at Strassburg, Briey, Conflans, and Chateau Salins. They request, too, refugee depots in the Douai and Cambrai districts beyond Laon.

"Make a plea for emergency money," comes a recent cable from Mrs. Benjamin Lathrop, president of the organization and head of the Paris administration. "Nothing can exaggerate the pres-

ent needs, but do not worry about us, for a splendid spirit prevails here."

Do you realize that a check for two hundred and fifty dollars will maintain a dispensary for a month? And are you sure that you know just what a dispensary is?

First of all it isn't a matter of an efficient person in a crisp uniform walking into a forlorn little village with a note-book

and a business-like cold-blooded offer of help. It means at attractive room or two, where cheerful clean American nurses and aids move about among American conveniences. Warm clothing, made across the seas in bright American homes, is distributed among the women and children and old people. There are quaint black sateen aprons for the school boys, frocks for the girls, aprons and skirts for the mothers, and knitted shawls for the chilly shoulders of *grand'mères*. And for the big-eyed babies, one can be sure there is always a supply of fresh milk.

Medical attention is especially needed in most of these regions. For four years, now, there has been little or no time given to the health of the countryside population. Doctors and physicians were hurried off with the poilus, and, until the regular medical practitioners are demobilized, these small localities are pitifully dependent on the attention vouchsafed them by an outside world. In the dispensary, medicines are given out and diseases are treated.

At the request of the French Government, the American Fund for French Wounded has shouldered as much as it can of this responsibility and has established depots and dispensaries all over France. The Paris depot itself is located in the Alcazar d'Été, on the beautiful Champs Élysées. Formerly a garden theatre and restaurant, it was one of the gayest spots in all gay Paris. Old traditions of French revelry and light-heartedness linger in the theatrical decorations and extravagances of the walls. Painted masques and faces smile down blankly at the unusual scene below them, where women in uniform pack gauzes for hospitals or woollen shawls and clothes for the crowds of refugees.

### COMMITTEES IN THIS COUNTRY

The American Fund for French Wounded makes a point of always being ready to answer immediately all emergency calls. There are over thirty motors, driven by women, which can rush materials straight to centres of distress. At the time

(Continued on page 146)





Larion de Meyer

(Above) A slim little boat, such as those that dip and glide along Japanese waters, is fashioned deftly of bronze. One philosophical and long-legged white porcelain stork broods with picturesque melancholy in a slender forest of Oriental evergreens, the flat leaves and curving stems laid against the light like a green and delicate silhouette. Though rather shallow, this little boat holds enough water to keep a goldfish or two busy at their silent frolics; from Yamanaka



(Left) One must not expect so brilliant a romancer as the goldfish to be content if shut up in a drab little bowl. One can gratify his most vivid wishes for colour by letting him sport in a crystal bowl holding bright fruits of Venetian glass in rose and yellow. The bowl is set in an iron standard hung with twinkling crystal, and the lights gleaming through the fruits and crystals create a splendour that would turn the head of the most blasé of its goldfish inhabitants; from Mrs. Emest Burd

THE GOLDFISH BOWL MAY  
BE A MOST EXQUISITE BIT  
OF INTERIOR DECORATION

THESE CRYSTAL BOWLS AND  
THEIR SHINING OCCUPANTS  
CATCH IRIDESCENT LIGHTS





Baron de Meyer

*For those temperamental goldfish who may tire of the conventional castle and think of it disrespectfully as a gloomy old pile, here is a tall pale green Venetian beaker to which a green parrot and a shell flower give exotic gleams of colour. Green marbles strew the bottom of the beaker, which should be placed in a window among ivy and many leaves*



*There are all sorts of things one may do to keep the pampered goldfish from getting really bored. For instance, one may let him live in a Venetian beaker, tall and slender and white. For a splash of colour, a green porcelain parrot may stand impudently in the centre, and loveliness is added if green marbles strew the bottom. One might think that this arrangement might confuse the simple mind of the goldfish, but as a matter of fact they like it and play strange games with the emerald marbles*



*It is a pale green Venetian glass bowl where the pink shadows of rosy shell flowers glimmer in the quiet waters, and it has at either side, two convenient little glass lips by which one can pick it up and carry it from room to room, so that its bright occupants may be amused by gazing out at different surroundings. A few bright shells strew the sand at the bottom, and a lovelier habitation was never devised for that soulful creature, the goldfish; three bowls above from John Wanamaker*

*Lovely enough to keep the most aesthetic and exacting of goldfish entertained is an amber bowl of Venetian glass set in a tall iron standard. Shell flowers of fragile pink blossom in the clear water, and out of it rises a tall-branched rosy coral. To further the cultivated and advanced tastes of the modern goldfish, deep blue glass gleams among the pink flowers; from J. C. Demarest*





BARON DE MEYER

Baron de Meyer

(Above) He is not so cold and unresponsive as an admiring public seems to think, nor so devoid of humour and fancy. Only place him in such an aquarium as this one, on a stand of blue cloisonné, with a grey bit of castle and Oriental evergreens, and voilà, a more playful bit of goldfish never twinkled through still waters; from Yamanaka



(Left) Any goldfish of cultivated feelings will appreciate this exquisite little bowl of white French glass painted with quaint flowers and vivid dragonflies. In it there has been placed some of the delightful coloured Venetian fruit in varied tones, the whole making a lovely setting for those restless inhabitants; from John W'anamaker



(Right) The mystery and beauty of the sunshine filtering through this aquarium of unusual shape is indescribable. Queerly shaped shells of iridescent colours are embedded loosely in the sand, and a tall many-branched coral weaves rosy patterns through the water. As the goldfish flash about through this opal colouring, it is like a sudden glimpse into the eerie and lovely fountain spray that covered "Undine"; from Baron de Meyer

SHINING HAUNTS OF CORAL

AND CRYSTAL FOR THE MOD-

ERN AESTHETIC GOLDFISH





Alfredo Pinto

*The Mary Pickford of Italy is Bianca Stagno-Bellincioni, who is appearing in the European film version of "Adrienne Lecouvreur," the play by Alexandre Dumas, fils. She is the daughter of two famous opera singers, Stagno and Bellincioni, who, in 1890, sang in the world première of "Cavalleria Rusticana"*

## SEEN ON THE STAGE

By the Success of Stock Situations and Characters Do We Recognize Our Stage as the One American Institution Which Venerates the Past

By CLAYTON HAMILTON

AUDIENCES, like actors, can play most easily a part in which they have been long rehearsed. With comedy or farce, it is less difficult to make the public laugh at characters and situations to which they have become habituated by previous attendance at the theatre than it is to surprise them into laughter by some startling and original invention; and, with tragedy or melodrama, the surest way to thrill the audience or to beckon forth a bevy of furtive and tear-obliterating handkerchiefs is to repeat a few devices familiar in the theatre since the ancient days of Æschylus. This is an admitted fact of communal psychology; and it accounts for the corollary that nearly all the plays that run a year or more in the contemporary theatre are plays that the public, all unwittingly, has applauded under other guises, in the past.

Mr. Winchell Smith, for instance, has earned a comfortable fortune by carefully excluding from his own plays, and from those other plays by other authors that he has produced, any character or incident or bit of business or turn of dialogue that has not proved itself to be "sure-fire" by hitting the centre of the target very often in the years foregone. The author, or co-author, or producer, of "The Fortune Hunter," "The Boomerang," "Turn to the Right!," "Lightnin'," "Three Wise Fools," etc., is a very clever artist of the theatre; and no commentator would begrudge him a success that has been logically earned. Similarly, it would not be fair for any critic to begrudge the

perennial popularity of farces that repeat the Palais Royal formula,—a pattern which one of the most astute of our commercial managers—that celebrated patron of the drama, Mr. A. H. Woods—has apparently annexed in recent seasons as his personal monopoly. The Palais Royal project is as simple as it is traditional. All that is necessary is to start off with a bed, and then to put the wrong people into it and under it, at moments cleverly contrived to be embarrassing. "Up in Mabel's Room," for instance, is easily successful, because, in theme and pattern, it repeats the basic project of "Please Get Married," "Keep it to Yourself," "She Walked in Her Sleep," "Parlor, Bedroom, and Bath," "Twin Beds," "Fair and Warmer," and a thousand other farces that recede a little further into the distant haze of recollection.

By reason of the studied fact that any audience gathered helter-skelter from a thousand casual purchasers of theatre-tickets is always—when con-

sidered as a psychologic unit—more conservative in thought and more traditional in feeling than the quickest-minded individuals that fill seats and desire to be numbered "among those present" at the first production of a play, the drama is necessarily the most backward-looking of the arts. This principle is reasonably sound; yet any exaggeration of this axiom leads quickly to that error of the mind which was stigmatized by Francis Bacon as a worship of "the idols of the tribe."

Because the theatre is necessarily traditional in its themes and its expedients, our actors and our playwrights have adopted the easy habit of imitating their immediate predecessors, instead of imitating life; and this practice leads to curious results in the domain of characterization. A theatre-audience accepts without question such conventional puppets as the stage butler, the stage French maid, the stage crook, the stage detective, and the stage policeman, because it has been trained to do so; but the very people who make up the audience, after they have scattered and returned to their own homes, would dismiss at once any servant who behaved like a stage servant; and any magistrate who attends the theatre knows, of course, that the lay figures of the underworld exhibited behind the footlights reveal but little of a recognizable relation to life. These puppets are popular because they have been popular for years, and for no other reason; and, in this young and forward-looking country of America,





Mary Dale Clarke

*George Gaul is Agmar, the perilously clever king of vagabonds, who brings upon his gleeful band the stony doom of the green deities in "The Gods of the Mountain," by Lord Dunsany. He appears in Stuart Walker's repertoire at the Punch and Judy Theatre; one of his finest rôles is that of Job, in "The Book of Job"*



Maurice Gaster

*If it's a matter of having that cup-  
board the empty, Gloria Gaster's  
little tripping will make "The  
Melting of Moley" a gay spot in  
the realm of musical comedies*

our stage is perhaps the only institution which maintains a veneration for the past.

Till recently, one of the most amusing of the constantly recurring puppets of the theatre was the stage Frenchman, scatter-brained, excessively emotional, and fidgety in gesture. Each new actor who was called upon to play this part was accustomed to give a clever imitation of some clever predecessor who had entertained the public in the past. But since the world at large has been made familiar, through the medium of the daily press, with such typical exponents of French character as Marshal Foch and Premier Clémenceau, the stage Frenchman has been deleted from our theatre. In the midst of times that stir men's souls, the most unthinking theatre-goer demands unconsciously that the drama shall endeavour to become artistically true by imitating life instead of imitating merely its own popular successes of the years foregone.

#### THE NON-TIRED BUSINESS MAN

No critic is a business man, for otherwise he would not be a critic; but commentators on the theatre often wonder how the conventional figure that is called a captain of industry upon the programme must look to those actual men of business who are sitting in the audience and are not really tired. No doubt the non-tired business man who has bought a ticket for the theatre must marvel at the fact that no business is ever transacted in a business office on the stage, and must smile left-sidedly to see the office of a busy man invaded, at the height of the commercial day, by innumerable ladies,—the "sisters and the cousins and the aunts" of the captain of industry, not to mention his mother, or his wife, or his betrothed.

But critics necessarily are authors; and it is easy for them to measure at first hand the vast divergence between the author in his habit as he lives and the author as depicted in accordance with the long tradition of the stage. The stage author has nearly always written the greatest novel of the century, or at least of the decade. This point is repeatedly impressed upon the audience by assurances supplied through the mouths of many minor characters during the course of the initial act. But, before the play is over, one of these minor characters nearly always makes the mistake of reading aloud the greatest page of this hypothetical greatest novel of recent years. The result is sadly disillusioning; for this specimen page sounds always as if it had been written by Marie Corelli or Hall Caine.

For some unknown reason, the stage author is traditionally depicted as an habitual drunkard



Laurice Goldberg

*Peggy Hopkins, who appeared in "A Place in the Sun," has now reversed her hours by having a place in "A Sleepless Night," one of those never-ending farces which depend on bed-rooms for their tw-*

The commentator always wonders why. Is Kipling a dipsomaniac,—or Conrad, or Wells, or Galsworthy, or Barrie,—not to mention a similar number of our foremost American novelists? As a matter of fact, no author who has climbed very high upon the ladder that leads upward to success and fame has ever dimmed himself with drink, except a few great lyric poets of the type of Robert Burns. Even Edgar Allan Poe, who was a dipsomaniac, did his great work only in his seasons of absolute sobriety. The great novelist who is habitually drunk is accepted by the theatre-going public as one of the stock-figures of the stage; but it is rather amusing to imagine the tolerant and kindly smile which would bespread the face of Mr. William Dean Howells if he were invited to pass judgment on one of these performances.

#### THE AUTHOR, AS HE IS IN REAL LIFE

The stage author, after having written a great book, has nearly always descended to the practice of turning out mere trash for the sake of making money, and needs therefore to be rescued from the pit into which he has deliberately dived by the uplifting influence of the soul-saving heroine. The theatre-going public believes this proposition easily, because it has been long rehearsed in the habit of believing it. As a matter of fact, it is utterly impossible for any author of genuine ability to "write down" to an unappreciative public for the sake of making money. Kipling, Galsworthy, or Conrad could not write a Laura Jean Libbey novel if they tried. An author can  
(Continued on page 127)



## M A K E R S O F M U S I C

OF the making of operas there is no end. Of the making of masterpieces—but one can not account for them. A "Tristan," a "Carmen," an "Otello," even a "Bohème," are gifts from the gods, and in opera the gods are notoriously stingy. So in discussing the novelties of the present season, it would be worse than foolish to ask for more than the gods allow. Yet so prodigal have been the Metropolitan and Chicago Opera Companies during the last few weeks, that not since Oscar Hammerstein the Magnificent went into his much regretted retirement, have so many new works been presented in so short a time for the suffrage of the New York public. If novelty be the touchstone of operatic brilliancy, the last few weeks at the Metropolitan and the Lexington have been dazzling ones indeed.

Of Gatti-Casazza's recent productions, the one which has made the greatest stir was written by a German. Fortunately, the German had the good sense to choose the English language for his libretto, and to that libretto and in that language it was given. The opera is Weber's "Oberon." It is possible that "Oberon" was sung in New York in the distant past, but if so, the past is so distant that it is beyond the memory of the oldest opera-goer. As an opera, "Oberon" lacks in continuity of story, and

## New Operas and New Singers Lend Novelty, If Not Brilliancy, to the Current Season

By GRENVILLE VERNON

its dramatic action is episodic. To offset this weakness it offers, however, a splendid opportunity for magnificence of spectacle,—an opportunity which the Metropolitan made the most of.

Gatti-Casazza, who has not always been hospitable to modern ideas in staging, gave to Josef Urban the contract for the scenery and costumes, and the result was probably the finest production the Metropolitan ever has offered. Urban's art reaches its height in his various sets. The splendour of the Orient, its luxury, its gorgeous play of colour, its heaviness and richness of atmosphere, are brought forth with prodigal imagination. The instant success of "Oberon," was no doubt due largely to the beauty of the spectacle. The music, too, is interesting; much of it, indeed, is magnificent. Wagner stole whole pages from its score. All the world knows the "Mermaid's Song," and the great air, "Ocean, Thou Mighty Monster" is one of the tremendous things in vocal music. That Rosa Ponselle sang it as well as she did speaks volumes for her youthful talent; that she sang it as well as any living

(Continued on page 154)

Maria Barrientos returned from South America in time to delight New York as Gilda in "Rigoletto". She is shown here as Rosina, in "The Barber of Seville"



Maurice Goldberg



Maurice Goldberg



Francesca Itale

As Count Almaviva in "The Barber of Seville" and as Alfredo, in "Traviata." Charles Hackett, a young tenor recently back from Europe, achieved great success

New York welcomed Mary Garden in the title rôle of "Gismonda," when the Chicago Opera Company gave the first performances of Fevrier's opera. She appeared later in "Monna Vanna" and "Cléopâtre"



Moffet

Adolf Bolm who made his bow with the Ballet Russe and his fame in his production of "Le Coq d'Or," this year directed the Metropolitan production of "Petroushka," in which he danced the title rôle



LOVERS of art met with two occasions for serious regret in the late winter season. The Architectural League sinned by omission only, dropping for the first time in many years its annual exhibition of the work of architects, sculptors, and decorative painters. In the case of the Pennsylvania Academy of the Fine Arts, however, the fault was the more serious sin of commission. It presented at Philadelphia during February and March an exhibition which inspired regret that this oldest art association of America had not also adopted the minor evil of omission.

Few rays of brilliance illumined the monotone of four hundred works which filled the extensive galleries, and notable canvases could be numbered upon the two hands and yet leave fingers to spare. War and rumours of war played little part in the exhibition. For all that these serene walls could say, the world upheaval of the past four years might almost never have been. With a few exceptions, neither the tragedy which blackens war nor the double sunshine with which war gilds the joys of peace found expression there.

Now art is the servant of neither war nor peace; its mission is higher, more ideal, than either; but after four years which have stirred the civilized world to its depths, the *statue quo ante* for American art is as little satisfactory as for Germany, and a certain definite resentment is inspired by an exhibition which gives the impression that our artists have passed these last four years in an imitation of either the ostrich or the unprogressive Rip Van Winkle.

The Stotesbury Prize, the most important

A

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T

By MARION E. FENTON



Something of the mood of Swinburne with his "dear dead women," is reflected in Philip Hale's "Flowers in the Moonlight"



(Left) Notable among war sculptures is Jess M. Lawson's "Belgium, 1914," which was awarded the Widener gold medal

sunny window which looks out on a sun-drenched and blossoming garden. In this painting, following the famous dictum of Claude-Lorraine, "light is the principal person in the picture." It is not the personality of the child which concerns the artist, but the way in which the light reflected from the brilliant white of her book joins or contends with the direct light from the window.

It is the child who is the principal person in "Janet and Peggy," however, one of the delightful child studies of Marie Danforth Page. Janet, sweet, biddable, and serious, stands in youthful dignity beside a table. On a chair rolls mischievous Peggy, all golden curls and engaging curves,

(Continued on page 132)



(Left) "The Marseillaise," by Arthur B. Carles, winner of the Stotesbury prize, offset many defects by expressing something of the spirit of that great and stirring song



(Right) "Janet and Peggy" engagingly portrayed by Marie Danforth Page, leave no doubt in the mind as to the respective ownership of the names





*Prince Bulbo, as his open countenance indicates, is always at a disadvantage with the choleric king of Paflogonia*

## PUPPET ACTORS THAT STAR IN FAIRY-TALES

Tony Sarg's Puppets, Modelled from Thackeray's Own Sketches, Give "The Rose and the Ring"

By SUSAN GRANT SMITH



*This is the grim and undesirable Countess Grufanuff*

If it is true, as Broadway managers would have us believe, that action is the quality most necessary to success in the theatre, then Mr. Tony Sarg has chosen wisely in producing in his Puppet Theatre an adaptation of that beloved classic of our childhood, "The Rose and the Ring," for this story of royal adventures, mishaps, and rewards is to the average drama what the scenic railway at Coney Island is to a Fifth Avenue bus.

You remember, of course, the main characters in Thackeray's famous fairy-story. At the very mention of their names, Thackeray's outrageously amusing drawings of them come before the eyes: the Princess Angelica "who, you may be sure, was a paragon in the courtiers' eyes, in her parents', and in her own;" Valoroso XIV, King of Paflogonia, her august and choleric father, who was so prone to indulge his unfortunate whims for having princesses beheaded; and the haughty, unreliable, and highly unprincipled Countess Grufanuff, governess and lady-in-waiting to the princess. You can't have forgotten the scene of breathless interest where that sweet and artless princess in disguise, Betsinda, at the order of a rejected royal suitor, is thrown to two fierce lions, who recognize her as their long-lost foster-sister. Which, after all, is the proper ending to so gruesome a punishment for the naïve and lovely princess, who went about armed only with her innocence and a warming-pan filled with hot coals and had frantic love made to her by two princes and a king for her pains. And you must remember forever the intolerable moment when young Prince Bulbo lays his head upon the block—and the Princess Angelica is dashing toward the execution place with a reprieve in her hand.

As for the magic rose and ring, whoever wore either of them became at once beautiful and very much admired. Their effect on the careers of their various owners keeps up a continuous romantic interest, which entirely counteracts the puritanical point of view of the Fairy Backstick, whose uncompromising theory is that "a little mis-

fortune is the best thing that can befall any one."

The real spirit of the Thackeray drawings takes life in every satirical line of the Sarg puppets. This is the first attempt which has been made to reproduce drawings by means of marionettes, but the difficult task has been accomplished by Miss Lillian Owen and Mr. Charles Searle from sketches made by Mr. Sarg after the Thackeray drawings. Mrs. Sarg has helped to make the costumes, which are charming and decorative. The puppets have extraordinary personality and character; even their headless bodies, when they were lying about the studio in the process of creation, had as much expression and individuality as Greek torsos. One could not possibly have mistaken the body of the amiable beauty Princess Angelica for that of the

dreary and undesirable Countess Grufanuff.

Puppet plays have the same advantage over plays for real actors that fairy-tales have over life; delightful and fantastic things can happen in them that can not happen on the ordinary stage. For example, in this version of "The Rose and the Ring," which has been dramatized by Miss Hettie Louise Mick, Mr. Sarg is able to pre-

sent on his puppet stage a knight in armour mounted on a white charger, who engages in combat and loses his head forthwith and on the spot.

"The Rose and the Ring" will be presented at Mr. Sarg's studio, 5 West 16th Street, early in April. A series of performances will be given, taking place on Saturday afternoons and evenings and on Sunday afternoons and evenings. Later on it may perhaps be seen at one of the smaller up-town theatres, but Mr. Sarg's idea is to make the performances of a friendly informal character.

The play is in three acts and ten scenes, and lasts for two hours. Music has been written for it by Mr. Winthrop Parkhurst; seven puppeteers will control the puppets and speak their lines.



*Here Jenkins Grufanuff, hall porter to the King of Paflogonia, gives expression to his own feelings and those of the court in general, toward his wife, the unprincipled Countess Grufanuff*





When Johnny came marching home from the battle of Gettysburg, the lady with the quaint hat atilt over her haughty profile might have been waiting for him in just such a costume as this street suit of burgundy coloured taffeta, reminiscent of Civil War days in the cut of the jacket, in the taffeta buttons snugly fastening it, and in the burgundy linen fringe which, on her billowy skirt, supplies the place of a hem,—for Jean is going without hems this year. The picture is made more quaint by the rows of cording on the skirt and the blouse of sheer cream batiste which appears in a shawl collar at the top and in puffings at the slits in the sleeves. With early Victorian elegance, the young person in the blue serge frock drapes the fringed scarf about her trim buttoned bodice

—its length defined by a cording below the belt at the waist-line—and her smocked full skirt, and looks worthy, in the fineness of Irish lace collars and cuffs and the black bow at the throat, to have been the heroine of ever so long ago. In the charmense costume on the right, black and white feigns the demureness of the sixties, but, with an eye to the slender silhouette, hides away the generous width of the skirt in flat plaits, binds the side seams in dull black ribbon, and exaggerates the modest fringes of the era of daguerreotypes into a black and white affair of proportions to have horrified that sedate age. The white silk jersey blouse with touches of black embroidery and a distinctive collar slips on in a style also unfamiliar to our leisurely grandmothers

JEAN DESIGNS THREE STREET COSTUMES WITH SUCH QUAINTESS OF FRINGES AND COLLARS AND

SUCH UNEXPECTED FULNESS OF SKIRT AS WOULD HAVE DELIGHTED THE DÉBUTANTES OF THE SIXTIES



*Other qualities, besides its smart simplicity, commend this blouse of blue and white checked silk to the traveller. Its vest, collar, and cuffs of white linen are attached to a separate net lining which can be easily removed for washing or replacing*



## DRESSING ON A WAR INCOME

**I**T is the way of fashion to be forever elusive, as it is the way of woman to be forever in search of something new. If she does not find charm of new interest in the silhouette, then she looks for novelty in material or in the manner of trimming. This spring finds the slender silhouette still holding first place in the fashion world. It remains slim, perhaps slimmer, but the whims of woman must be gratified by the vast variety and novelty of trimmings, materials, and accessories for this season.

Fashion has grown very serious during the past four years, and it is difficult to turn frivolous "over night." For the woman who is still dressing on a war-reduced income, it is wise to choose fashions that are established, gowns and

### Dresses and Suits for the Out-of-Town Woman

### Subtly Combine Practicality with Smartness

suits fashioned after those most favoured by the conservative woman for the south and early spring. Grouped on these two pages are suggestions for the wardrobe of the woman who spends half her time in town and the other half in the country.

The top-coat or motor coat is perhaps the most important piece in her wardrobe. To a woman who travels, this coat is invaluable, and its uses are many. The middle sketch on this page shows café au lait duvetyn used for a top-coat

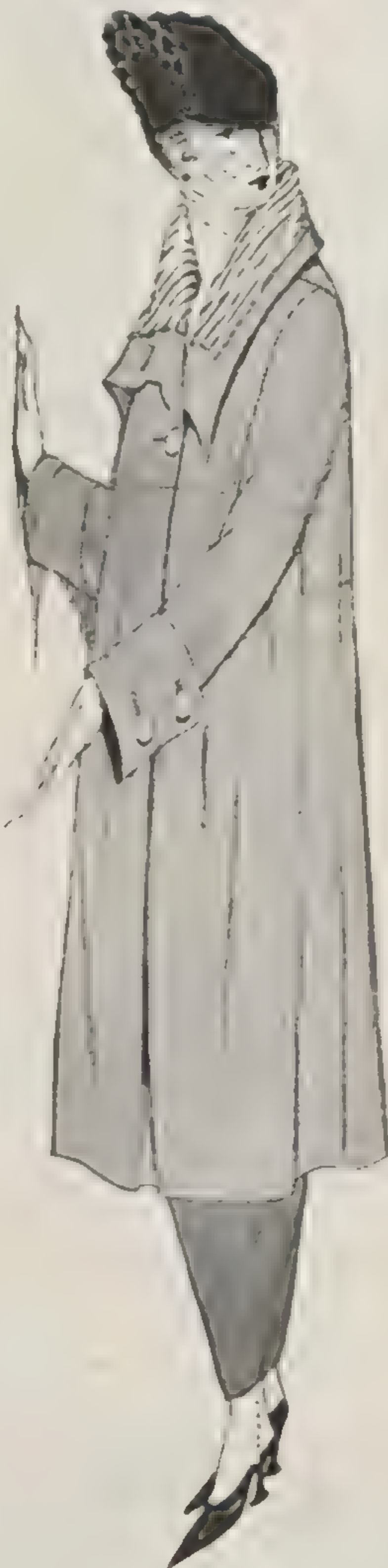
that is unusually smart. The coat is of the three-quarter length sponsored by Paris and it is most attractively lined in a combination of two silks,—plain taffeta and a striped silk; the taffeta is navy blue, and the other silk is white striped in

blue. It buttons closely around the neck or is worn open, as shown in the sketch. The coat is very light and fastens with large white pearl buttons. It may be purchased for \$115.

The sketch at the right on this page portrays a youthful tailored suit of navy blue gabardine for early spring. The upper part of the coat resembles an Eton jacket, while pannier pockets lend a smart touch to the silhouette. A perfectly plain skirt accompanies this coat, while some of the gaiety of spring has been brought into a white



*Perhaps one of the most surprising things a suit has ever done—and one of the loveliest—is to choose very heavy flesh colour Georgette crêpe as its material*



*The top-coat has so many and such constant uses that it is well to give it the careful thought that has made this one of duvetyn so charming*



*A suit of blue gabardine cleverly retains its tailored air while making its coat less severe with pannier pockets and a gaily beaded white waistcoat*





Simple lines and dull copper tricolette combine to form a charming two-piece dress that is equally suitable for either town or country

satin gilet by embroidery in navy blue and bright orange beads. The coat itself is lined with white satin, which again makes its appearance in the collar and cuffs. Large white pearl buttons fasten the coat. This unusual yet practical suit may be purchased at a smart shop for \$125.

When dull copper tricolette is made up into a two-piece dress of simple becoming lines, it immediately becomes a garment of service and is quite as appropriate for town as for country, as appears in the sketch at the upper left on this page. The top part of the dress is made like an overblouse. The straight lines and unbroken simplicity make it a model suited to either matron or débutante. Four straight panels of the blouse fall over the straight skirt. A well-known house offers this costume at \$115.

#### A BLOUSE FOR TRAVELLING

At the top of the opposite page is a blouse, especially designed for travelling. It is made of a pretty combination of blue and white checked silk and fine white handkerchief linen. A vest, high collar, and cuffs of fine white handkerchief linen, box plaited and hemstitched, are

attached to a strong net lining, forming a complete underblouse. One may have several of these, and even on a long trip, one will always be fresh in appearance. Over this is worn a slip-on blouse of navy blue and white checked taffeta. Small pearl buttons trim, as well as fasten the blouse, which may be had at \$55.

Oyster white pussy-willow taffeta makes the country suit shown at the upper right on this page. The original idea of quilting and embroidering it in navy blue silk comes from Lanvin. The straight box-coat is embroidered all over and has a deep rolling collar ending where two large navy blue buttons fasten the coat. The crocheted girdle is of navy blue silk cords, and the ends are finished with weight-like tassels of blue silk. The deep hem of the skirt is marked with the quilting and outlined with embroidery, an effect which is very new. The coat is very smart worn as a separate sports coat and may be used with a sports skirt of white silk or navy blue pussy-willow taffeta. The price of the suit is \$125.

At the lower left on page 82 is sketched a suit which is both serviceable and chic in gabardine, serge, or silk. Made in a very heavy quality of pale flesh Georgette crêpe, this model proves very new, very unusual, and surprisingly beautiful. Large pearl buttons fasten it, and the seams are bound with silk braid. The price is \$135.

#### AN UNEXPECTED BLUE SERGE

The model at the lower left on this page is of navy blue serge, the inevitable material of spring, and has been developed in an unexpected and interesting way on "Bluecoat" lines, after the uniform of the famous English school, Christ's Hospital. The high collar, the deep yoke, which runs across the shoulders, and the black bone buttons, that run all the way from the top of the high collar to the bottom of the deep yoke-line over the hips, are strikingly original features. Long tight sleeves are buttoned up to the elbows with black bone buttons, while a narrow string belt of gabardine outlines the waist. The skirt is very short and takes the barrel silhouette, which



A suit of quilted oyster white taffeta proves doubly useful by lending its coat to separate sports skirts of navy blue or white taffeta



Under the designer's wand blue serge develops unexpected possibilities by modelling itself on Bluecoat lines



A harmony of beige satin owes its chief distinctions to clever design and its collar of net and lace

is appearing again in Paris. A jabot of hemstitched and plaited organdie falls from the top of the high collar, softening the Bluecoat effect. The design is extremely smart and comes from London. It is copied to order for \$85.

At the right at the bottom of this page is an afternoon gown in beige satin, trimmed with beige satin of a different tone. The deep and warm shade of beige satin is bound in a paler shade and has a collar of net and coarse lace for the only trimmings. This is also a London model. It is copied in beige or in other colours for \$100.

Note—As long as the need continues, Fogue will maintain this department to meet the needs of the woman with a war-reduced income. If any special problem confronts you, write to Fogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest some of altering work, assist in planning a wardrobe, and suggest patterns. Fogue will cut a pattern of any costume shown in this department at the special rate of \$3 in size 36; other sizes, with pinned patterns, \$5.





Appropriate for gay spring days is this light tan suit of Poiret twill with a plaited peplum and lines suggestive of a Russian blouse; price \$59.50



The smartest of waistcoats owes its chic air to well-cut lines, fine piqué, and pearl buttons; \$1.35

## S E E N in the S H O P S

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York



This season's version of the very plain tailored suit gives particularly slender lines even where slimness is not; in serge, \$45; in tricotine, \$57.50

THE several new silhouettes which were predicted for spring are making their appearances in the shops. The many interpretations given them allow one a wide choice in the selection of frocks, suits, and wraps. Perhaps the most interesting frocks are those which suggest the Tanagra silhouette of pre-war days. The flat back and the concentrating of the fulness of the skirt at the front give a very pleasing line when worked out in the correct materials and colours.

### THE TANAGRA SILHOUETTE

In the tricolette frock, shown in the sketch at the lower left on page 85, the pliability of the fabric is brought out to the best advantage in this manner. The skirt falls in soft folds from under the bib-like front of the blouse and is cut so that it narrows away at the feet under the back panel. This frock is charming, either in a new shade of brown, called *maduro*—a shade which is very dark although a little lighter than *tête de nègre*, or in a dull light grey, called *walnut*, or in black. The embroidery on the blouse and on the back of the skirt is done in self colour heavy silk in a simple stitch. The neckline is rounded in front and is finished with a flat collar made of a straight fold of the material.

The same effect of flatness at the back is gained in the blue serge frock, sketched at the top of page 85, by continuing the centre breadth of the blouse into a separate panel which turns under the hem of the skirt. The rest of the blouse is cut on the lines of a jacket opening over a satin vest. Loops



At the left is a spring frock of black taffeta with a short tunic that gives a piquant air to the silhouette; \$35. The afternoon gown at the right is of blue Georgette crêpe embroidered in an all-over design of heavy blue silk over a slip of navy blue silk; \$19.50

made of very narrow, flat, black silk braid are used on the slashed opening at the sides, and rows of this braid are stitched on either side of the front.

Tunics, both long and short, are being used on many of the spring frocks. Where the gown is of taffeta, they are particularly charming if made short, for the stiffness of the material gives a certain piquant air to the silhouette. The taffeta frock, shown at the left in the sketch at the bottom of this page, is black and has a touch of colour in the beads on the girde. The blouse is very new; its wide full collar stands away from the throat and the sleeve is puffed below the elbow. The smallest of taffeta buttons are set very close together, not only at the front and back of the blouse, but down one side of the skirt. The tunic is slashed to show these buttons, and the sash ties in a large bow just above this slash.

### FOR SPRING AFTERNOONS

The gown on the figure at the right in the same sketch is of blue Georgette crêpe embroidered in an all over design of heavy blue silk. The Georgette crêpe reaches almost to the edge of the deep navy blue satin band which finishes the navy blue silk slip. Plain blue Georgette crêpe forms the sash, which ties simply at one side, and is also used for the lower half of the unusually cut sleeves. A straight fold finishes the soft neckline, which opens over a tucked blue satin vest. The deep belled sleeves are weighted down with small satin-covered buttons. This gown is both charming and practical and it may also be had in a soft becoming shade of tan.



The very simple frock, sketched at the lower right on this page, is designed especially for mourning wear. It is of fine quality black crêpe de Chine with dull black bead embroidery on the blouse and sash ends. The skirt hangs very straight and has two deep tucks at the knees. The sleeves are loose and are caught together at the wrists. This frock comes also in white with white beads, which makes a charming summer mourning costume, while for general wear it may be had in flesh colour with white beads. A mid-Victorian influence is felt in the flat-crowned hat in the same sketch. It is worn very low over the forehead and slants up, showing the coiffure at one side. Wide-ribbed ottoman silk, the material of which this hat is made, is also reminiscent of our grandmothers' day. The brim is quite narrow and very straight, and the hat is simply trimmed with a flat conventional bow of the silk. The veil, however, is quite modern. It hangs straight from the brim of the hat and is finished with a deep double fold of silk, fastening at the back with two small loops and buttons. The fold may be had in crêpe.

#### A SMART TOP-COAT

Many of the new top-coats of this season show the tendency to the narrowing silhouette that one sees in frocks. Beige tricotine is used for the three-quarters length coat sketched at the bottom of page 152. This wrap is lined with blue and tan pussy-willow silk. The coat hangs quite smoothly from a small yoke over the shoulders to



the wide band which finishes it by buttoning across the front. The bone buttons are of beige colour.

#### TWO NEW SUITS

The softly tailored lines of the light tan Poirer twill suit, shown in the sketch at the upper left on page 84, suggest the Russian blouse. The pelum of the jacket is plaited in three sections with straight side-pieces, which have three small slot pockets. The collar rolls back in a most becoming fashion to the waist-line. The belt is of dull soft leather in narrow stripes of beige and red. This suit also comes in navy blue with a blue and red belt.

There is always a demand for the absolutely plain tailored suit which achieves distinction more by the quality of its workmanship than by any particular adherence to the whims of fashion. This season's version is shown in the sketch at the upper right on page 84. It may be had in either navy blue serge or in tricotine, and the buttons are of black bone. This type of suit is particularly good for the woman of mature figure.

A vest or waistcoat is not only demanded by the majority of the suits of this season, but by many of the tailored cloth frocks as well. The manufacturers have brought out many new and interesting novelty silks and brocades which are used for waistcoats, but sometimes one finds the simple white ones most pleasing.

The white waistcoat sketched at the top of page 84 is of French piqué. It is made with a small piece across the

(Continued on page 150)

*This blue serge frock, true to the whims of fashion, has the desired effect of flatness in the back and blouse cut on the lines of a jacket; \$39.50*



*Here are two charming frocks for the small person. The frock at the left is of chambray with a trimming of silk stitching; \$8.95. That at the right is also of chambray and has a blouse of cross-bar dimity; \$6.95*



*That new and very popular silhouette, where fulness is concentrated in the front of the skirt, is most effective in this tricolette frock; \$59.50*

*A mourning frock of crêpe de Chine is embroidered in beads; \$35. The flat-crowned hat slants up at one side; \$15. The veil, silk-banded, costs \$3.*



## THE YOUNGER GENERATION

*It is easy to make friends with birds and flowers, when one is only six and one's frock of linen is the colour of newest spring green. It is worn over a guimpe of cream batiste, and the armholes, neck, and pockets are outlined in heavy green and white embroidery. The hat of black Milan is faced with white and flies long ribbons of grosgrain.*



MODELS FROM MISS RICE

*This pensive little maiden quite approves of her purple chambray frock, but she has paused for some mad idea to send her romping down the hill. Between the panels of chambray, purple and white striped handkerchief linen has been set, and borders of the linen, feather-stitched in purple, form an edging on the collar and cuffs.*

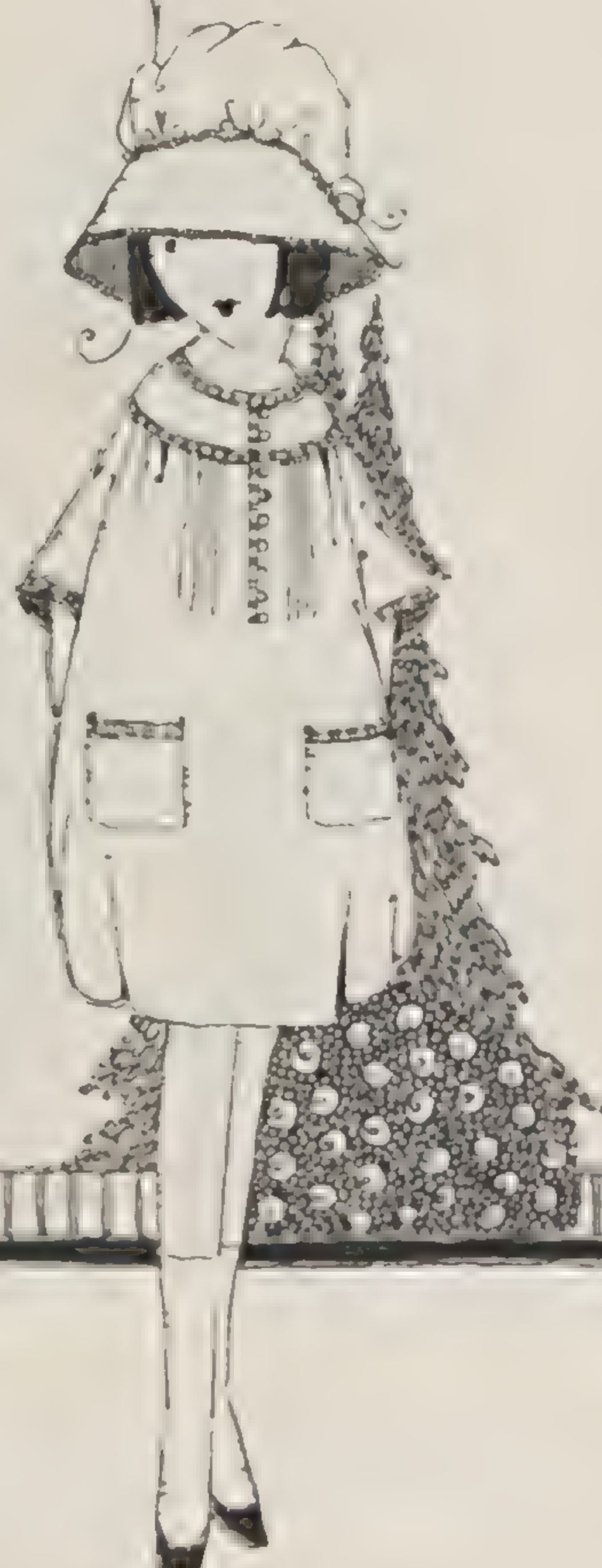


*A feminine mind — be it only six years old — appreciates a frock of yellow crêpe. Over the shoulders and across the pockets are green linen leaves. All this brightness is shaded under a mushroom hat of "rainbow" straw.*

*A bit of June sky has lent itself to colour this linen dress, with an Irish dimity surplice. Blue is the organdie facing of the pertly smart white linen hat. June has daintily strewn her apple-blossoms over the crown, where they settled in conventional order.*

*The palest blue linen adapts itself to a very short frock with a very deep hem. The yoke and front opening, pockets, and sleeves are bordered with Irish jagotting. The white piqué turban droops sophisticatedly over guileless six-year-old eyes.*

*At eight one turns a critical eye to frocks, but this tan cotton crêpe can meet it serenely, knowing that its square bib front is becomingly embroidered in black and white and its collar is of sheerest Georgette.*





## VOGUE PATTERN SERVICE



Waist No. G4730. Skirt No. G4731. Snug bodice, tight sleeves, dainty organdie collar, and a long full tunic over a tight underskirt, lend a girlish dignity to the very slender woman

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, short coat, skirt, smock, lingerie, or child's pattern up to 14 years; \$1 for complete costumes, one-piece dresses, long coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

VOGUE PATTERN SERVICE  
19 West 44th Street, New York City

Vogue patterns may be purchased direct or ordered by mail from the Vogue Pattern Rooms and from the shops listed below:

NEW YORK CITY: B. Altman & Co., Fifth Avenue and 34th Street;

or

Vogue Pattern Room, 19 West 44th Street

BROOKLYN, N. Y.: Abraham & Straus

NEWARK, N. J.: L. Bamberger & Co.

ATLANTIC CITY, N. J.: Braunstein-Blatt Co.

PHILADELPHIA: Vogue Pattern Room, Empire Building (Room 304), 13th and Walnut Streets

LANCASTER, PA.: The Donovan Co.

RICHMOND: The Gift Shop, 320 East Grace Street

NORFOLK, VA.: The Wool Shop

ATLANTA: The Smart Shop, Conally Building (Room 203)

BALTIMORE: The Jennings-Thomas Shop, 526 North Charles Street

PROVIDENCE: Gladding Dry Goods Co.

BOSTON: Vogue Pattern Room, 149 Tremont Street (Room 605)

BUFFALO, N. Y.: Flint & Kent

PITTSBURGH: Joseph Horne Co.

CINCINNATI, OHIO: H. and S. Vogue Company

CLEVELAND: Halle Brothers

FORT WAYNE, IND.: Wolf and Dissauer

CHICAGO: Vogue Pattern Room, Stevens Building (Room 932), 20 N. Wabash Avenue

GRAND RAPIDS, MICH.: Friedman Spring Dry Goods Co.

PADUCAH, KY.: The E. Guthrie Company

LOUISVILLE, KY.: The Stewart Dry Goods Company

ST. PAUL: Mannheimer Bros.

HUTCHINSON, KANSAS: Pegues, Wright Co.

ST. LOUIS, MO.: Vogue Pattern Room, Century Building (Room 821), 313 North Ninth Street

MIAMI, FLA.: Burdine & Quarterman

HOUSTON, TEXAS: Foley Brothers Dry Goods Company

DALLAS, TEXAS: Tutche-Goettinger Company

SALT LAKE CITY: Keith-O'Brien Company

LOS ANGELES, CAL.: Bullock's

SAN FRANCISCO: Vogue Pattern Room, 233 Grant Avenue, Joseph Building

PORTLAND, ORE.: The Waist Shop, Lennon's Annex, Portland Hotel Court

SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue

LONDON, E. C., ENGLAND: Vogue Pattern Room, Rolls House, Breams Building



Waist No. G4725. Skirt No. G4726. The sleeveless coat of Chinese brocade, worn with a skirt pleated to comfortable fulness, adds that bright touch expected in a spring costume



Cape No. G4734. The odd collar and the belt, which holds the sports cape snugly in place, will appeal to those who like trimness even in full capes



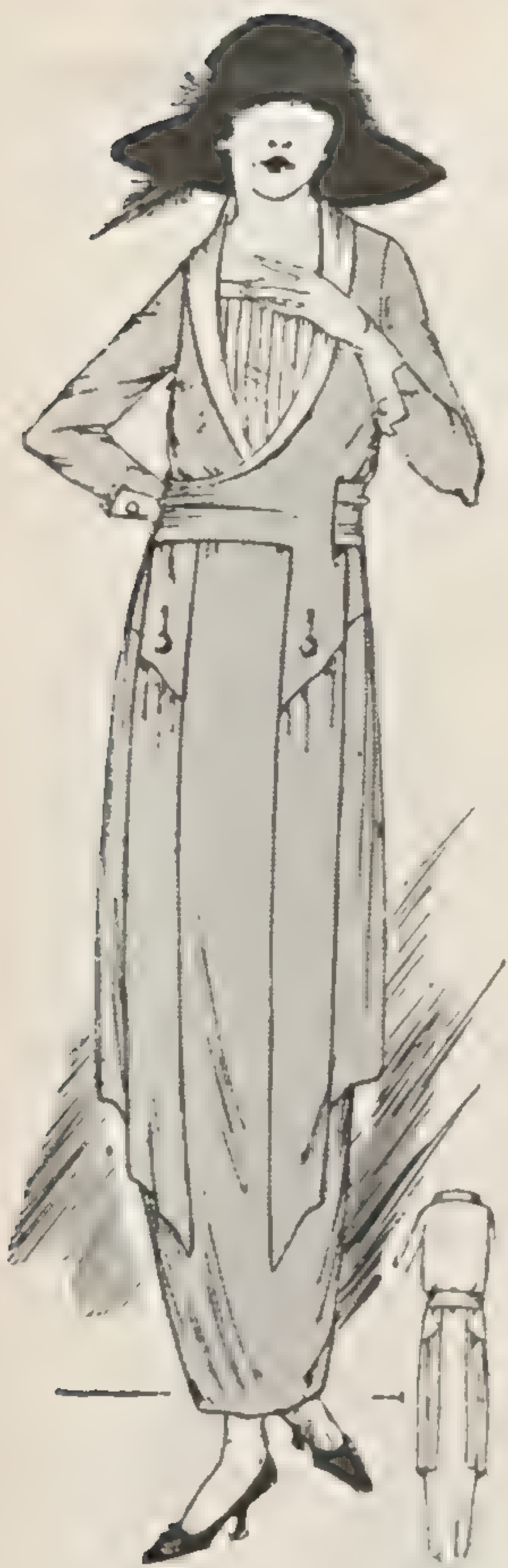
Waist No. G4721. Skirt No. G4722. A waist with pleated ruffles is the correct accompaniment for a tailored skirt with horseshoe-shaped pockets



Waist No. G4723. Skirt No. G4724. The chemise of this costume is designed for women who dislike the separate waist and skirt for sports wear

Waist No. G4718. Coat No. G4719. Skirt No. G4720. A sleeveless coat, linen blouse, and a pleated skirt make a correct and smart spring costume





THE DRESS OF CHIFFON  
OR CRÉPE LENDS ITSELF  
TO MANY OCCASIONS



THESE SILHOUETTES ARE  
NONE THE LESS SLENDER  
FOR TUNICS OR DRAPERIES



Waist No. G4562. Skirt No. G4563.  
Features of this indispensable coat-  
frock of taffeta are the becoming  
surplice lines and a tunic which is  
attached to the bodice

Waist No. G4642. Skirt No. G4643.  
This attractive little foulard frock,  
with short sleeves and unusually be-  
coming collar, attains slenderness of  
line by its long tunic

Frock No. G4560. Satin or the chif-  
fon which is much favoured by the  
present mode, may make this grace-  
ful frock with a side-draped skirt  
and a brocade over-blouse



Waist No. G4577. Skirt No. G4578.  
For the soft lines of this becoming  
frock, chiffon in blending tones is  
well adapted. The collar is cut in  
one piece with the front



Frock No. G4693. A distinctive fea-  
ture of this satin frock is the vest of  
chiffon with a metal embroidery.  
The grace of the skirt and the bell-  
shaped sleeves is apparent

Waist No. G4694. Skirt No. G4695.  
An unusual variation of the neces-  
sary taffeta frock appears in this two-  
piece gown with bound buttonholes  
and button trimming



Frock No. G4735. The back of this  
frock, while showing the chic Eton  
jacket effect, does not show all of  
the interesting draped skirt, its espe-  
cially new feature





Coat No. G4668. Skirt No. G4669. Though one-piece skirts are to be found, few coats may boast of being cut in one piece and yet achieve this youthfully becoming result



Cape No. G4727. Very clever is the way in which this cape of silk tricolette or duxetyn buttons to a detachable waistcoat, or, if one likes, goes equally well without it

Coat No. G4728. Skirt No. G4729. The string belt may be worn where one likes, either at the usual waistline, or at the hip-line, in this new version of the blouse suit

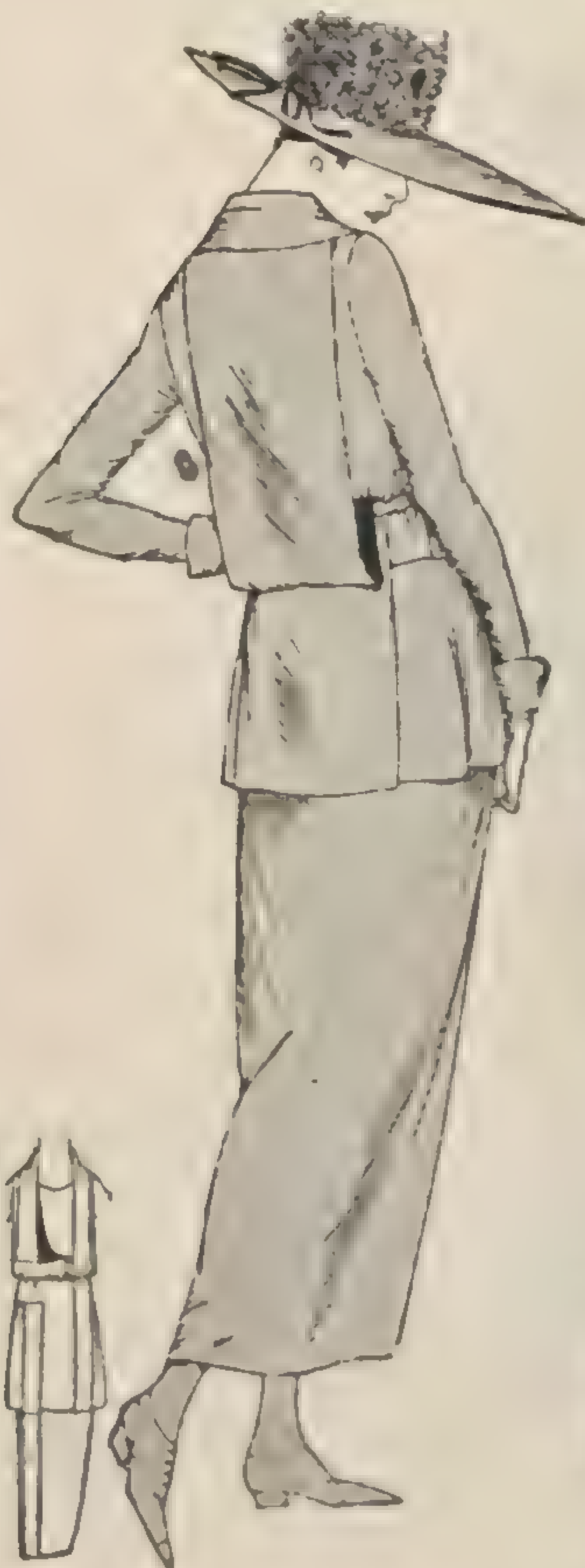


Coat No. G4656. Skirt No. G4657. There is distinction in the unusual sleeve and two-piece draped skirt of this modish and becoming suit, which may be of taffeta or crêpe

NEW SUITS IN VARIETY TO SATISFY THE MOST CAPRICIOUS TASTE AND THE MOST EXACTING CIRCUMSTANCES



Coat No. G4587. Skirt No. G4588. Poiret twill may be used for this trim suit with side trimming on the hips and the deep buttoned-back pocket at the bottom of the jacket



Coat No. G4712. Skirt No. G4713. Fashion features to be noticed by the smart woman are found in the single rever and the looped panel at the back



Coat No. G4714. Skirt No. G4715. This suit, with its smart looking button trimming, is particularly effective in taffeta, in serge or in Poiret twill



Coat No. G4716. Skirt No. G4717. Especially attractive is this suit of tricolette or silk, made with a slim skirt and a coat with an unbelted panel back



Coat No. G4584. Skirt No. G4586. Many needs may be met by this three-piece suit of jacket and frock. The frock is shown on the bottom of page 92, second from the right





Frock No. G4306. This one-piece surplice model on especially slender lines would be attractive in serge, flannel, or tricolette, and requires  $3\frac{3}{4}$  yards of 54-inch material



Frock No. G4526. To simplify matters, this pattern, which may be made in either serge, linen, or flannel, cuts the skirt in one piece with the underarm section



Frock No. G4567. In this interesting model, the one-piece front buttons smartly at the shoulders and, in the approved fashion, develops into pockets at the sides



Frock No. G4609. For the much-occupied woman who wants a dress to slip on without the bother of complicated fastening, this one-piece model is convenient

THE ONE-PIECE DAYTIME FROCK MAY SLIP ON WITH MAGIC EASE  
AND YET BE AS SMART AND BECOMING AS THE HEART COULD WISH



Frock No. G4697. One may cut the belt and waistcoat of this dress in one piece, simplifying matters with entirely satisfactory results and achieving trim and slender lines



Frock No. G4487. The individuality of this youthful frock with pockets is partly in the cutting of the front and the back in one piece, and partly in the button trimming



Frock No. G4564. This frock attains distinction by its figured surplice front in waistcoat effect and cuts the back and side sections of the waist and skirt in one



Frock No. G4546. The desirability of this little frock lies not only in its effect, but in the surprisingly small amount of material needed,—only  $2\frac{7}{8}$  yards of 54-inch material





Frock No. G4434. Many of the most attractive frocks for spring owe their charm to drapery, and here again drapery, with the addition of buttons widely spaced, makes a pleasing frock



Blouse No. G4733. The dainty vestee serves a double purpose, for, not only does it make the blouse unusual, but it becomes a waistcoat when worn with one of the new box-coats



Frock No. G4678. One sometimes forgets to make the back of a frock as interesting as the front, but with wide plaits, many buttons, and a tiny bow, this gown is a complete success

WITH THE COMING OF SPRING AND THE CONSEQUENT DISCARDING OF TOP-COATS, THE DESIRE FOR STREET FROCKS OF SATIN AND FOULARD IS FOREMOST



Waist No. G4687. Skirt No. G4688. This frock is not only pleasing in appearance but decidedly comfortable, for the kimono sleeves may be cut long or at elbow length



Waist No. G4551. Skirt No. G4552. The woman who needs a new frock for spring should consider foulard for the material and this design with draped revers for the pattern



Waist No. G4549. Skirt No. G4550. As buttons are one of the most favoured trimmings, this frock with the waistcoat and belt in one piece, has not neglected its opportunity



Frock No. G4424. Although it has other notable features in its make, this frock emphasizes by the embroidery the short rippling side panels and the longer back panel





Waist No. G4538. Skirt No. G4539. This costume with separate waist and graceful two-piece skirt would be a smart model for light taffeta or foulard



Frock No. G4681. Georgette or satin would be well adapted to the draped skirt of this frock which shows the grace of the newest Spring silhouette

Frock No. G4682. Straightness of line is modified by a tiered skirt and the ruffles on the Directoire chemise. The vest may be of any contrasting material



Waist No. G4570. Skirt No. G4571. This frock finds adornment in buttons and an apron tunic cut in one with the waist. The skirt is cut in one piece

**SILKEN FABRICS ADJUST THEMSELVES HAPPILY TO THE MODISH FROCK OR THREE-PIECE COSTUME OF SLENDER LINE**



Waist No. G4556. Skirt No. G4557. To simplify matters the belt and skirt are cut in one piece in this costume requiring  $4\frac{3}{8}$  yards of 54-inch material



Waist No. G4624. Skirt No. G4625. This likable little frock on snug lines has a one-piece skirt topped by a bodice with a short square peplum in back



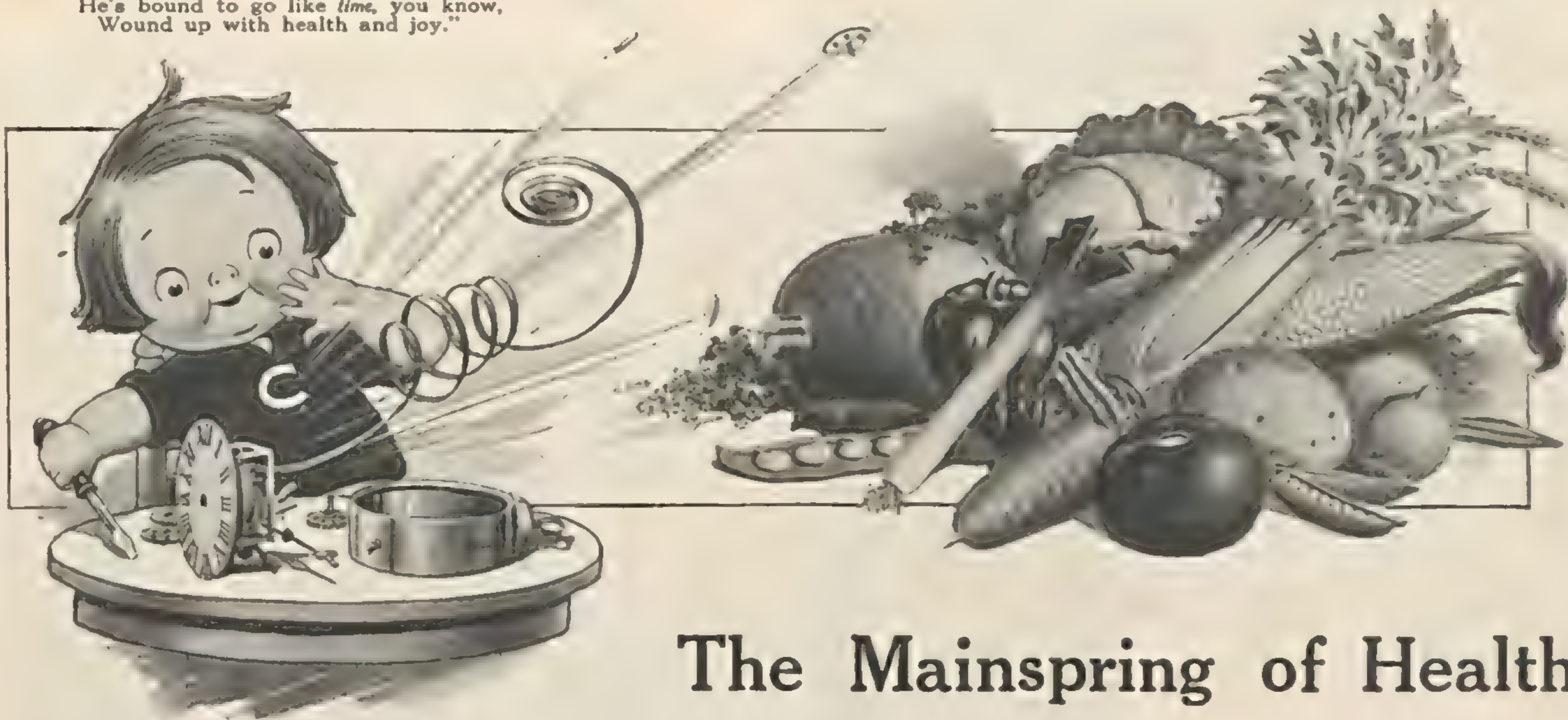
Waist No. G4585. Skirt No. G4586. When worn with the coat belonging to it, this frock forms the three-piece suit shown at the lower right on page 89



Waist No. G4554. Skirt No. G4555. Here is a becoming and useful version of the Russian blouse costume which may be made of tricolette or serge



"Now I have found why the wheels go 'round  
They're same as a Campbell boy.  
He's bound to go like *time*, you know,  
Wound up with health and joy."



## The Mainspring of Health

Not "heavy" food, but simple *nourishing* food. This is what creates strength and active energy.

You know what a common thing it is to feel "all out of sorts" at this time of year—even with a hearty diet and abundant meat. This shows that you cannot keep in prime condition on meat alone. You cannot build a vigorous body without plenty of vegetables—plenty of the iron, the phosphorus, the potassium and other valuable elements with which good vegetables abound. And you get all these in a most tempting and digestible form in

## Campbell's Vegetable Soup

We make the strong, satisfying stock from selected beef, and blend it with choice white potatoes, Canadian rutabagas, tender chantenay carrots—diced. We include Country Gentleman corn—sweet and toothsome, baby lima beans, small peas, Dutch cabbage, celery, parsley, juicy green okra, fine tomatoes, plenty of barley and rice, the attractive little macaroni alphabets and an agreeable touch of leek, onion and sweet red peppers.

This wholesome soup is just the simple well-balanced nourishment which helps to keep the blood in good condition, strengthens digestion and adds vigor to body and mind.

It is high food-value for the money. There is no waste about it, no cooking-cost for you, no labor. Every can gives you two cans of substantial invigorating soup, all ready for your table in three minutes.

Have your grocer send a dozen or a case at a time. This is the practical way. And always serve it *hot*.

21 kinds

12c a can

# Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL







**W**EAR LA RESISTA corsets and keep your figure young. SPIRABONE stays placed at the hips combined with LA RESISTA designing, achieve a result unattainable in other corsets. LA RESISTA—constructed upon lines the result of long study—with the aid of SPIRABONE molds the figure and creates as well as preserves the lines of "Youth" and "Style."

This corset is supreme in the World of Fashion because of its special designing and *exclusive* SPIRABONE.

To insure perfect poise and a *youthful* figure, well groomed women wear LA RESISTA. They realize also, that SPIRABONE side-stays give perfect support with utmost comfort. LA RESISTA corsets are adaptable to all figures.

Back Lace—Front Lace \$4.00, \$5.00, \$7.50 and up

*SPIRABONE is obtainable only in LA RESISTA. Look for the trade mark on every pair.*

#### Personal Service

Fitted personally without charge by expert Corsetieres, at our private Salon, 431 5th Ave., opp. Lord & Taylor (take elevator). Also sold by Quality stores everywhere.

**La Resista Corset Co.**  
431 5<sup>TH</sup> Ave. New York



Waist No. G4622. Skirt No. G4623. Of a slender silhouette, but adequate in width for walking, the skirt of this frock is topped by a waist with tiny waistcoat



Frock No. G4612. This effective frock with the detachable vest of satin requires a surprisingly small amount of material, 2½ yards of material 54 inches wide

THESE COSTUMES SHOW WHAT SMARTNESS LIES

IN VESTS AND WAISTCOATS CLEVERLY USED



Frock No. G4696. Favoured features of this new coat-dress are the postillion back, set-in waistcoat, and the becoming Tuxedo collar



Frock No. G4679. Attractive and modish is this two-piece frock with a nip drapery behind the knees to give the latest silhouette





© Stein &amp; Blaine

When the frock, wrap, or hat is simple and distinguished and elegant, one knows at once that it comes from Stein & Blaine's and was created by Miss E. M. A. Steinmetz, whose smart originations can never be found in any other establishment. And always the finest of fabrics are coupled with the most skillful workmanship, and the original designs faithfully followed in every line. Here brown tulle fashions the corsage of a becoming afternoon costume, brown shot chiffon the skirt, and soft brown satin ribbon the sash.

# Stein & Blaine

13 and 15 West 57th Street,

New York City



# Thurn

EXCLUSIVE  
FASHIONS  
FOR WOMEN

PARIS  
IMPORTATIONS  
AND  
ORIGINAL  
DESIGNS

15 EAST 52ND STREET  
NEW YORK  
214 BELLEVUE AVENUE  
NEWPORT



*Waist No. G4436. Skirt No. G4437.  
To have the appearance of a one-piece  
frock yet to be, in reality, a separate  
waist and skirt is the achievement of  
this costume in which the tunic is  
a part of the skirt*

WAISTS AND SKIRTS ARE TRANSFORMED INTO FROCKS  
WITH THE ASSISTANCE OF TUNICS AND PANELS



*Waist No. G4605. Skirt No.  
G4606. The severity of this  
skirt, trimmed only with pock-  
ets of unusual shape, is soft-  
ened by a waist with the dain-  
tiest of fichus*

*Waist No. G4601. Skirt No.  
G4602. Again the waist and  
skirt pose as a frock, and this  
time the illusion is due to the  
seemingly unbroken panel at  
the front*



# The Success of the Templar

## The Superfine Small Car



THE moderation of size is desirable in a motor car—for convenience and economy of operation.

Superfine quality is desirable—for economy of up-keep—and to perpetuate economy of operation.

Templar success is due to the tremendous and growing appreciation of these virtues in motor cars; to the skill with which the car was designed and is produced;

—and to the enthusiasm of Templar dealers aroused by the volume of sales which greeted the first car to fully measure up to such exacting ideals.

Production is steadily increasing to meet the requirements of success.

See the Templar dealer or write for catalogue.

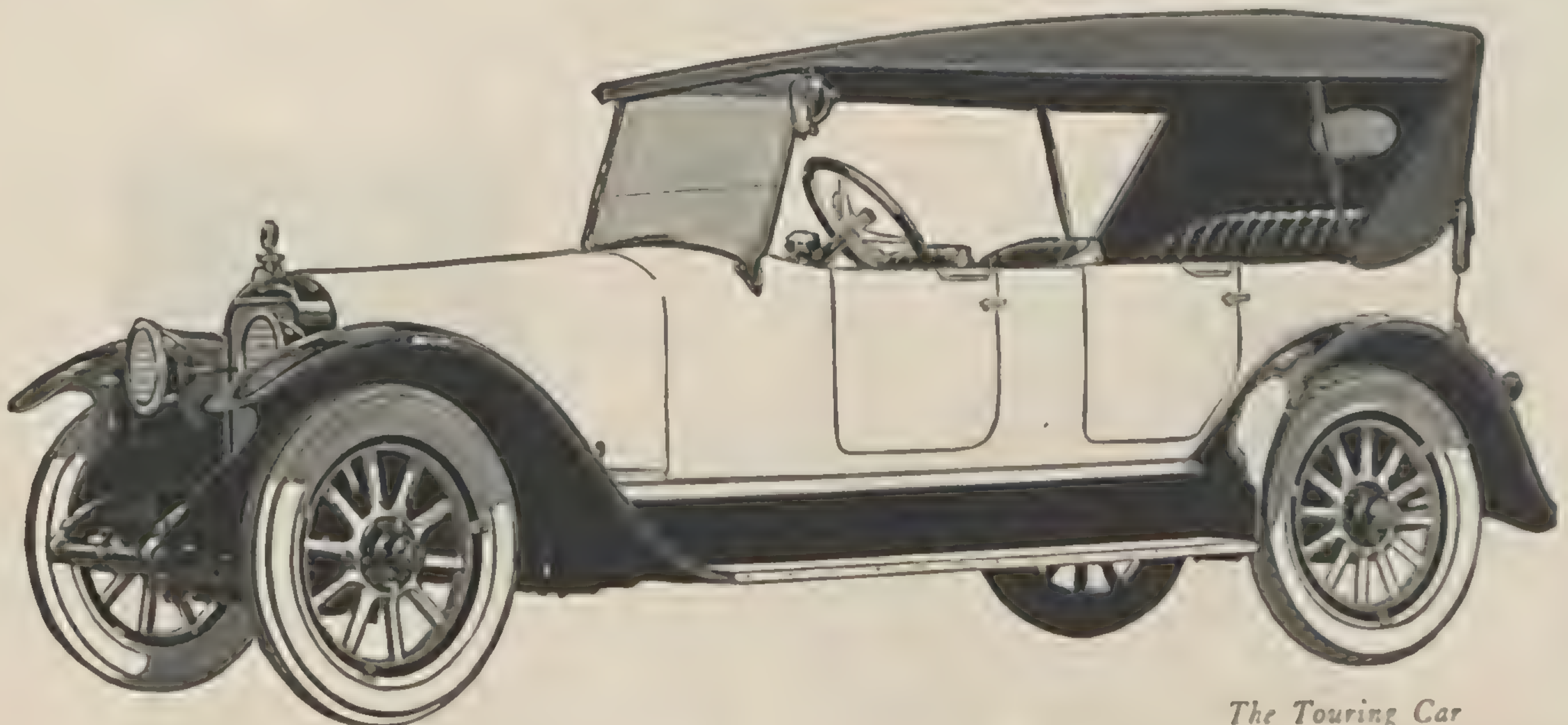
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Five Passenger Touring \$2185  
Four Passenger Sportette \$2185  
Four Passenger Victoria Elite \$2285  
Two Pass. Touring Roadster \$2385  
Five Passenger Sedan \$3285

Prices f. o. b. Cleveland

**The Templar Motors Corporation**

2500 Halstead Street, Lakewood, Cleveland, Ohio



*The Touring Car*





For many years, the younger members of New York society have accepted De Pinna riding clothes as their standard.

Approved English habits are followed for correctness of line in coats, breeches and side saddle skirts.

We import exclusively for our riding habits for girls and young ladies the correct fabrics.

Our riding habits may be had made to measure or ready for immediate service.

An expert equestrienne, qualified to offer suggestions and advice in the selection of a riding outfit, is always at the service of our patrons.

Riding hats, skirts, boots, gloves, crops and whips.



# DE PINNA

5th Avenue at 50th Street  
NEW YORK



*Blouse No. G4371. A pleasing touch is added by means of hand-smocking, which also adjusts the fulness of this slip-on blouse requiring  $1\frac{3}{4}$  yards of 40-inch organdie*

THE WOMAN WHO IS WELL SUPPLIED WITH  
BLOUSES ALWAYS SEEMS TO HAVE AT HER  
DISPOSAL A LARGE AND VARIED WARDROBE



*Blouse No. G4388. The disadvantage of the usual slip-on blouse is eliminated in this overblouse by means of the curved opening. It requires  $2\frac{1}{8}$  yards of 54-inch material*

*Blouse No. G4514. A woman may, with confidence, wear a waistcoat blouse either indoors or out. This model of tricolette requires just  $1\frac{1}{4}$  yards of 54-inch material*



*Blouse No. G4662. Satin blouses are always becoming, and this model, with a double opening and deep collar, is particularly so*





Alluring and fascinating,  
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The charm of personality and irreproachable style in these wash dresses enables the most exacting woman to be well gowned at extremely modest expenditure.



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Made from the finest, selected, washable fabrics; exquisite ginghams, choice poplins, cotton foulards, chambrays, voiles and percales. Produced with painstaking care in every detail, with a nicety of finish and an artistic appreciation in trimmings, they are so different from the usual that they are appropriate and approved for many social functions.

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Fashion plates of coming styles picturing details of cut, finish and trimming as well as the ensemble of the gowns.



**A** "Smart Style" Model. Novelty plaid gingham, with plain colored gingham. Three panels overhang skirt; waist plain, insertions of plaid each side. Square neck set off by poplin collar. Full cut skirt, gathered; long plaid girdle. Long sleeves with placket, two-button cuffs. 16, 18, 20 misses; 36 to 46 ladies. Price, \$7.50.

**B** "Mistress Nell" Model. Navy, green and black. Fine quality, cotton foulard. Waist with round neck, three crocheted buttons, smart collar white organdie. Bell sleeves; skirt with three panels set all around, crocheted ornaments. 16, 18, 20 misses. Price, \$6.00.

**C** "Tennis" Model. Blue, pink or green chambray. Large white poplin collar. Turned back cuffs of poplin and chambray. Opens down front. Japanese pearl buttons. Two pockets on skirt. Gathered back. Detachable belt. 16, 18, 20 misses; 36 to 46 ladies. Price, \$5.00.

**D** 1009. A Maid's Uniform. Fast black alpaca. New and stylish collar of organdie, detachable for washing. Long sleeves with removable organdie cuffs. Skirt with two pockets. 1 1/2 inch tuck down front. Sizes 34 to 44. Price, \$5.00.

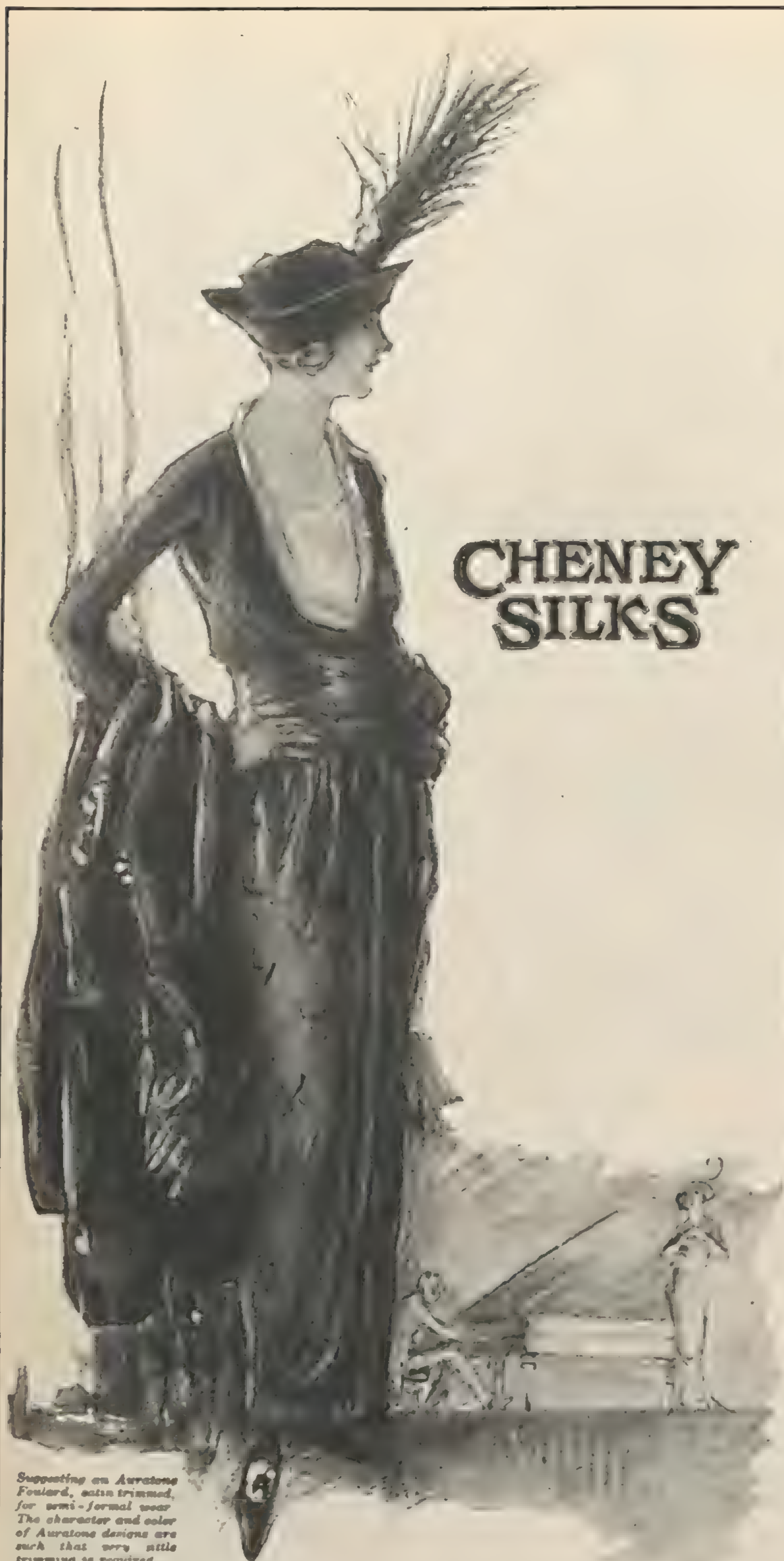
**E** "Lady Peggy" Model. Plaid Zephyr gingham. Collar and cuffs of organdie ruffle. Waist, shaped panel, piped with plain chambray. Japanese pearl buttons. Skirt plaited back, gathered front. Separate belt. Blue, pink, tan and green. 16, 18, 20 misses; 36 to 46 ladies. Price, \$5.00.

**F** "Billie B" Model. Strictly tailored, loose model of high grade poplin. Yoke back and front. Joined on to the plaited body; bell sleeves. Two pockets on skirt with loose detachable belt. Sizes: 34 to 48. Price, \$5.50.

**G** 1010. Nurse's Uniform (also attractive morning dress.) Plain blue gingham, white Buster Brown collar and cuffs. Double breasted effect; large pearl buttons. 34 to 48. Price, \$4.00.

1011. Same in small check gingham, blue, pink or black. Price, \$4.00.





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### CHENEY BROTHERS

America's Leading Silk Manufacturers  
4th Avenue and 18th Street, New York



Blouse No. G4664. Equally good when made of linen, satin, or crêpe de Chine, is a well-cut blouse with a chic pointed collar

Blouse No. G3669. The convenient tailored blouse below has a convertible collar and takes  $2\frac{1}{4}$  yards of 40-inch material



ONE MAY CHOOSE ANY OF THESE SMART BLOUSES AND

SKIRTS WITH THE ASSURANCE OF BEING CORRECT



Blouse No. G4663. This chiffon blouse may match the suit by a panel and waistcoat effect made of the suit material



Skirt No. G4555. The simplicity of this two-piece model recommends it. Skirt No. G4657. The model next to it may also be made without the waistcoat effect. Skirt No. G4156. The two-piece skirt in the middle requires but two widths of 27-inch material. Skirt No. G4703. The pocket of this two-piece skirt is an added feature. Skirt No. G4468. Buttons follow the closing in this slim skirt



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The eighty-three horse-power of the Standard Eight levels hills.

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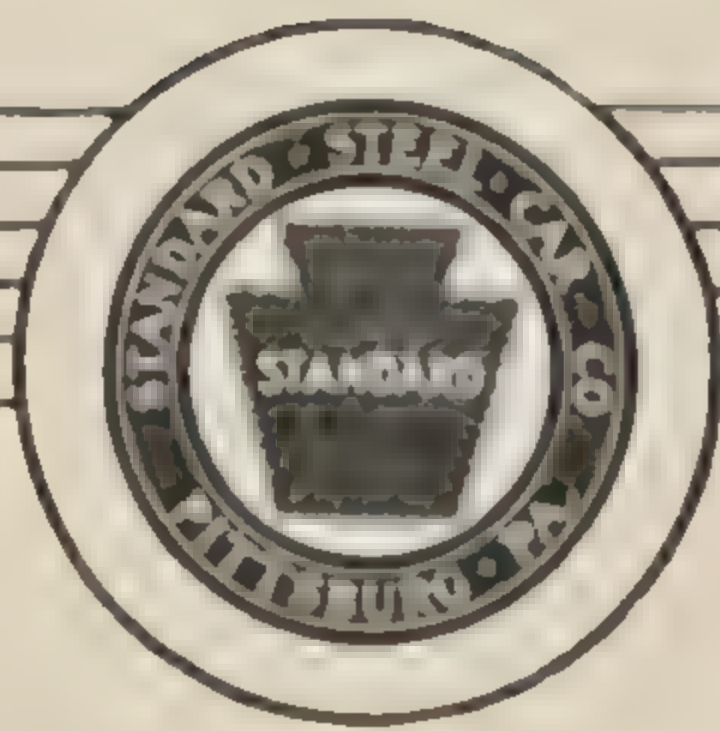
The Standard Eight is made by the Standard Steel Car Company of Pittsburg—one of the largest industrial plants in the world.

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STANDARD STEEL CAR COMPANY  
Pittsburg, Pa.





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NEW YORK CITY



Frock No. G4364. This frock, which is cut in two pieces and requires  $2\frac{3}{8}$  yards of 54-inch material, has a becoming collar and an unusual sash arrangement. Sizes, 6 to 16 years



Coat No. G4382. When a day is cool and sunny, the small girl joyfully wears a coat such as this model, with the side sections and the belt conveniently cut in one piece. Sizes, 4 to 10 years

WHEN ONE HAS ARRIVED AT THE ROLLER-SKATING

AGE, THESE PATTERNS ARE JUST WHAT ONE NEEDS



Frock No. G4362. An unbecoming frock is often the cause of a child's crossness, but a little girl is sure to be happy in this frock with a waistcoat effect and sash. Sizes, 8 to 14 years



Frock No. G4015. Pockets are just as convenient for a girl as for a boy, and these, which are formed by turning up the edge of the waist, can be embroidered. Sizes, 8 to 14 years





The above is an illustration of a Persian Rug of Sarouk weave, having a deep, rich blue ground, with soft tan, dull red and green shades in the design.

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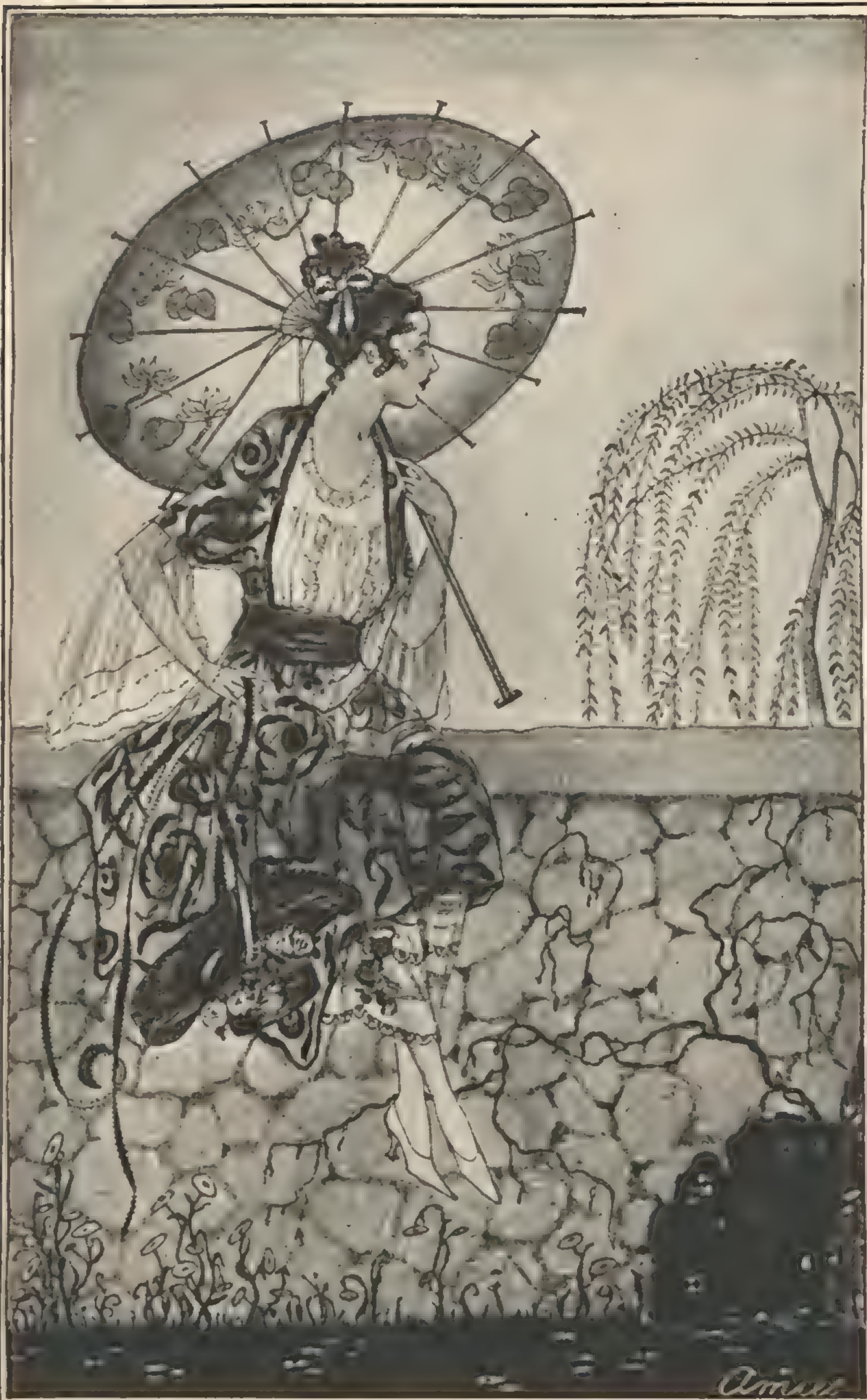
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*Child's Combination No. G4529. A little girl just couldn't help admiring this combination, scalloped and gathered above the knees with ribbons. It requires  $1\frac{1}{8}$  yards of 45-inch material. Sizes, 2 to 14 years*



*Smock No. G4352. When a boy is too big for rompers and yet too small for suits, one turns gratefully to the convenient slip-on smock. The trousers are included in the pattern. Sizes, 2 to 6 years*

**THE CHILD'S WARDROBE MAY BE RENEWED BY THE**

**ADDITION OF ONE OR MORE OF THESE MODELS**



*Frock No. G4345. A coloured organdie frock, simply cut in but one piece, and white collar and cuffs outlined with tiny flowers combine to give that dainty charm which belongs to childhood. Sizes, 2 to 8 years*

*Frock No. G3073. An English carter's smock with, perhaps, the embroidery in a contrasting colour, is especially suitable for the hours of play. It requires  $2\frac{1}{8}$  yards of 45-inch material. Sizes, 2 to 6 years*





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This magic powder in all the season's smartest shades is now to be had in 10c packages as well as in the 25c size.

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TINTEX COMPANY, INC., Dept. No. 15, 299 Madison Avenue, New York

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 Please send me a 10¢ package of Tintex (—shade—) 6¢ is enclosed.  
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## VOGUE POINTS FROM PARIS

**W**OMEN insist in wearing short dresses. I might say, dresses which are too short. I do not blame them when they have pretty legs; but I blame them bitterly when the somewhat heavy silhouette reminds us that we have no longer before us a child of twenty dancing madly under the brilliant light.

It is fashionable to be thin, and most women succeed in being so; unquestionably, however, it is to the detriment of their beauty. The woman whom we knew two years ago, energetic, with brilliant colour and exquisite skin, now seems completely transformed. She is always beautiful, for her features do not change, but her cheeks are hollow, her shoulders no longer have the roundness of the shoulders of Juno, to whose type she seems to belong. She is thin, thin, thin. It is the fashion, we may not discuss it, and we accept it as it comes to us, but that does not prevent us, when we see a woman really well made without heaviness and yet with rounding curves, from finding her quite entrancing. Meanwhile Boldini triumphs. He has created a type and movements which women have set themselves to copy, and some of them give us the impression of the paintings of this great Italian artist which astonished us at the expositions before the war.

**T**HE details of the sleeves are very interesting this season. On tailored costumes, the sleeves are fairly long, stopping at the hand, and of the same width at the bottom as at the top. Trimming of cords in groups of three or five make geometric figures at two or three heights on the sleeve. On the front of the arm, the sleeve is in one piece. In striped fabrics, the stripes are applied in little bands in two rows with the stripes running a different way from those on the sleeve. Ornamental buttons are much used and are of white pearl, of glass with a flower in the centre, and of other materials.

A kimono sleeve, also, is in favor, starting from the waist and ending at the knuckles; it is the width of an ordinary sleeve. The part of the frock between the sleeve and the waist is striped with braidings of silk either matching the costume, or black, or in brilliant colour.

**N**EWER than all other sleeves on blouses and afternoon frocks is a little very short sleeve, stopping just below the shoulder. The line of the sleeves is very characteristic; a sort of rounding line making the sleeve shorter on the upper arm than on the opposite side. The sleeve is edged with a brilliant cord or braiding. Sometimes this little cord is knotted and falls carelessly down the arm, a slight thing but often most effective, giving distinction to the line of the sleeve, which is thus not cut off sharply. Sometimes this loose cord marks the beginning of another part of the sleeve which comes down to the hand. In this fashion a wide opening is left just at the bend of the arm.

Some sleeves are as wide as the sleeves of the wrap, as compared to the fulness of the frock, and just below the elbow three or five bands of straw or braiding draw the sleeve in sharply and let it fall, soft and without a border.

**B**UT unquestionably the sleeves of this season are no sleeves at all; that is to say the real novelty in the new collections is the sleeveless afternoon frock, in which the fabric covers the shoulder only and stops at the top

of the arm. From that point sometimes falls a great bias piece of heavy black tulle or Georgette crêpe to match the gown, stopping at the elbow; sometimes also the upper arm is bare, and on the inner side a band of tulle or of voile holds a little armlet three or five centimeters wide, which is placed just above the elbow.

These sleeveless afternoon gowns combined with the sleeveless coat will, of necessity, bring us back to very long and very soft gloves.

**S**LEEVES for evening wear vary widely. The fashion of extreme décolleté has increased surprisingly since the armistice. Evening gowns are held over the shoulder by a mere line of jet or of brilliants, sometimes even without a shadow of a strap. We might say they are held by miracle. Paquin, for example, shows an evening gown in dull silver brocade in which a girdle forms the bodice. This girdle, I admit, mounts diagonally across the back to the shoulders, but it is no less true that the left side of the body is left entirely bare, merely crossed by two threads of jet.

In costumes of velvet or light silk this same arrangement of the girdle is kept. It rises more or less high in the front, sometimes as high as the line of the under-arm, but the fabric never passes over the shoulder. Often it is a narrow strap of flesh coloured tulle which holds the two sides of the material. Sometimes it is a rope of pearls which comes up and crosses at the neck, starting from the middle of the front; again it is a cord of jet, or of great wing of tulle, that is to say a band of tulle a meter wide which falls down the arm on one side only, sometimes trailing on the ground, weighted by a very wide silk fringe. In this case, the wearer folds this wing over her arm when she dances and lets it hang straight when she is still. The same arrangement may be made in appliqué lace or in silk lace on a dress of silver brocade or pearl-embroidered tulle.

**A**S for the sleeve of ostrich feathers, that is destined to certain success; it is made in a band of very small ostrich feathers, spreading in all directions, but flat and following the line of the shoulder. Besides all these various kinds of sleeves, there are the evening gowns which have no sleeves at all, and in which the bodice is made of a straight band like a high girdle, which is held up, not at the shoulders, but in the middle of the back by two cords of gold or jet or strass, which start from the middle of the front and go up to the neck and then down again to the middle of the back, where they form a knot with the ends weighted with tassels.

**T**HERE are few plain hems on skirts; in general the skirts are finished with a tiny narrow fringe, which softens the line of the hem, or by a little under fold of heavy double tulle which makes the line of the heavy wool fabrics less defined and takes away the sharp edge of silk. Sometimes also there is a fold of black lace which is used to lengthen the light colour serge skirts. All this may possibly prove the forewarning of the return of what we use to call the "balayouses." We shall see. But for the moment, at least, few skirts are cut sharply at the bottom by their own hems; there is always an under fold which comes down but a very little. On some evening dresses this under fold is of uncurled ostrich.

## Does Tartar Form On Your Teeth?

All Statements Approved by High Dental Authorities



## You Can Easily Prevent It

The film is the basis of tartar. It is that slimy film which you feel with your tongue, after it stays too long.

That film is the teeth's chief enemy. Most tooth troubles are due to it. For years it has been one of the greatest problems in dentistry.

It absorbs stains and becomes discolored. It causes tartar. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Dentists call it "bacterial plaque," because millions of germs breed in it. They, with tartar, are the chief cause of pyorrhea.

Brushing does not end this film. The film is clinging. It gets into crevices, hardens and stays. So millions find that well-brushed teeth discolor and decay. Tartar and pyorrhea are not being prevented. Tooth troubles are constantly increasing.

Science, after years of effort, has found a way to combat film. It has proved itself in many clinical tests, and to hundreds of thousands of people. Leading dentists all over America are urging its adoption.

It is now embodied in a dentifrice called Pepsodent. And we supply it for a home test to anyone who asks.

## A Pleasant Test, and Free

Pepsodent is pleasant. Its effects are delightful. It will show you the way to a lifetime of clean, safe, filmless teeth.

It is based on pepsin, the digestant of albumin. The film is albuminous matter. The object of Pepsodent is to dissolve it, then to constantly combat it.

But pepsin alone is inert. It must be activated, and the usual agent is an acid harmful to the teeth. So pepsin long seemed impossible.

Today it is possible, because science has discovered a harmless activating method. Five governments have already granted patents. That method, used in Pepsodent, has opened a new dental era.

Now that film can be constantly combated. Its ceaseless damage to the teeth can be prevented. Teeth can be really cleaned. See what that means to you and yours by trying it ten days.

Send this coupon for a 10-Day Tube. Use it like any tooth paste and watch results. Note how clean the teeth feel after using. Mark the absence of the slimy film. See how teeth whiten as the fixed film disappears.

Those results mean that the film is conquered. See them, then decide for yourself their importance.

Cut out the coupon now.

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A Scientific Product—Sold by Druggists Everywhere



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**551**—Smartly draped cape of Poiret Twill tastefully combined with Tricolette of lustrous sheen. Charming new collar and sash that ties in front. An exact copy of a late Paris model. Shown in Walnut, Navy, Tan and Black. Richly Silk lined. All sizes. **59.50**

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Mail or phone orders given prompt and careful attention  
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## ON HER DRESSING-TABLE

**A**LAS, there is a price to pay, even for patriotism. It may take courage to drive an ambulance all day long or through the night, but it also takes pluck to appear at one's first dinner-party in a frock that does not conceal the weather-beaten neck which results from wind and sun and the high collar of the uniform. Women do not realize how greatly necks have been improved by the sane fashion of wearing collarless frocks. If given only ordinary care, the throat may be kept young and fresh for many years, providing anything that tends to bind it is avoided. It should always be cleaned with pure soap and tepid water and massaged with a good cream. After this treatment, it should be lightly exercised and toned-up with an astringent.

Military regulations, however, were never prescribed with a view to preserving beauty, and it must be said that women have been magnificent in showing an utter disregard for self in their splendid response to the country's call. But now that the big fight is over and the uniform packed away in camphor to be shown "to my grandchildren," an individual warfare must be waged in order to repair the damages of work and exposure.

### A TREATMENT FOR THE NECK

In answer to distressed prayers comes a specialist who has made a serious study of this particular condition of the neck, and who is ready with a treatment that, if faithfully adhered to, must have beneficial results. The effect of binding the throat with the high collar results in two conditions; it either reduces the throat and makes it emaciated and stringy; or it over-develops the tissues, making the throat thick and producing that most dreaded of afflictions, a double chin.

In order to restore the contour of a thin neck, this authority advises a treatment which consists of washing the neck thoroughly and applying a cream with cleansing, preserving, nourishing, and beautifying qualities. This may be rubbed into the skin, as the neck needs more vigorous treatment than the face, into which creams should always be patted gently. This throat cream costs \$1.75, \$3.50, and \$5.25 a jar. After this treatment a special cream for padding and developing the neck should be applied. When absorbed by the skin, this cream will aid to mould the surface to the desired plumpness. This efficacious cream costs \$2.80 and \$5.25 a jar.

When, however, it is necessary to reduce the neck and chin, this specialist uses a lotion that most effectively accomplishes the absorption of superfluous fat. It must always follow an application of the cleansing cream,

which should be applied lightly and wiped off as soon as the cleansing and softening process is accomplished. Then the lotion may be applied night and morning and, in fact, whenever it is convenient to remain in the seclusion of one's own room. It costs \$2 and \$4 a bottle, according to size.

### FOR NOURISHING THE SKIN

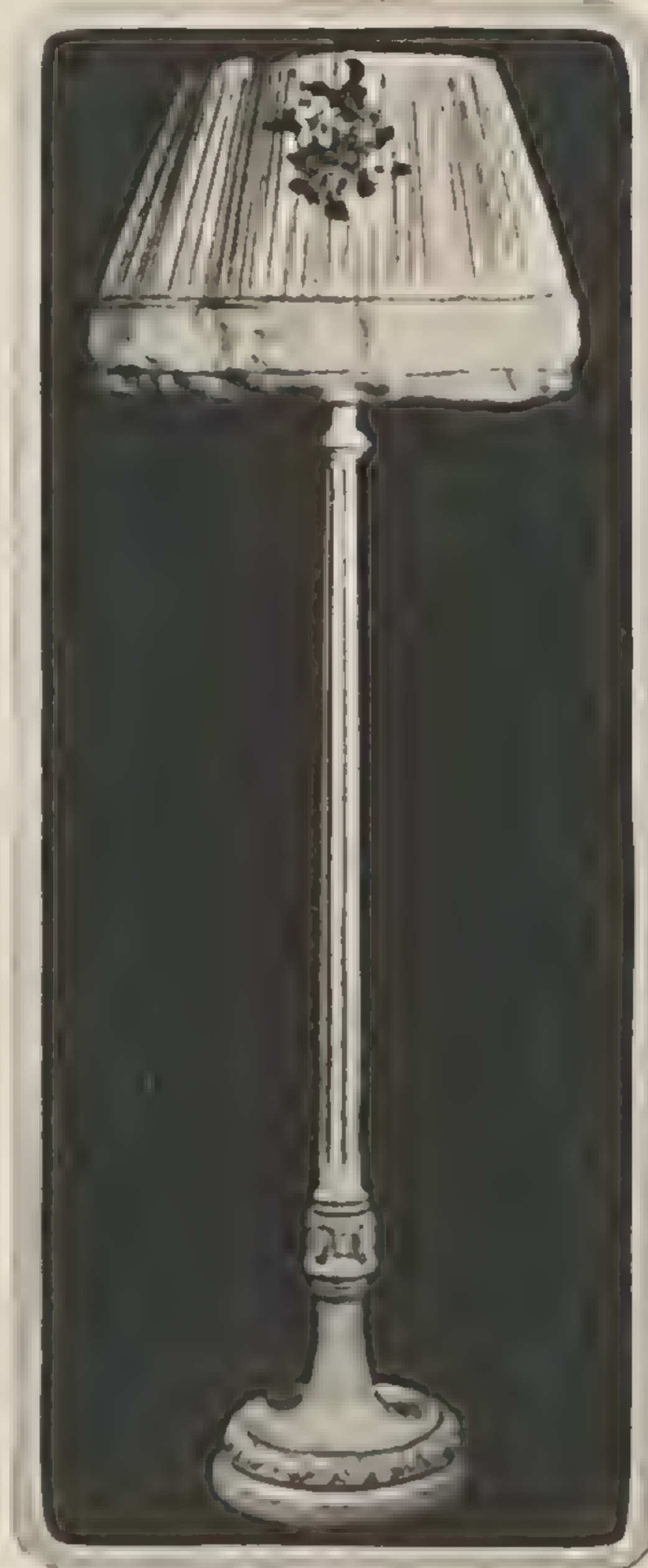
Altogether the treatment seems a logical one, for it restores not only the contour of the throat, but the texture of the skin as well. The message that this noted specialist brings us is that if beauty is really more than "skin deep," one should not depend upon a superficial covering of cosmetics to hide the ravages of time, fatigue, and exposure. A note of warning is given in regard to using soap and water on the delicate skin of the face, especially as the tendency of the American climate is to dry the exposed skin too rapidly. Thus the supply of natural oil is insufficient to keep the skin soft and supple. The normally healthy skin requires nourishment as well as cleansing. This latter point is quite important, and the woman who has passed her teens should remember that her only salvation is to keep the exposed skin well cared for. There is a preparation of that great beautifier, the cucumber, which greatly aids in this nourishing process. It is applied after the cream, as it helps the skin to absorb and assimilate it. It costs \$2.80 and \$5.25.

For the skin which has a tendency to oiliness, which is always the result of poor circulation, there is a stimulating oil that promotes the circulation and removes dead skin. This preparation may be bought for \$3.50 a bottle.

For the fatigued face there is a refreshing milk of almonds which is sprayed on with an atomizer and softens and whitens the skin. This preparation costs \$2.10 and \$4.20 a bottle.

But one must not forget the hand cream, prepared by the same specialist.

The Countess of Limerick, when last in America, said that there was not a pair of white hands left in England. One might say the same thing in regard to the representative women in America, since seven days of the week devoted to hospital or canteen work, has made the care of the hands a problem. But again this authority comes to the rescue with a cream that softens, whitens, and restores them. It may be bought for \$1.75, \$3.50, and \$5.25 a jar, and will be useful to the woman who is trying to repair wartime ravages.



A floor lamp has a standard in cream colour and old-blue; 54 inches high; \$45. The chiffon shade comes in any colour; \$26

Note — Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable, should enclose a stamped and addressed envelope for reply, and state page and date of Vogue.



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The Lily of France is a beautiful corset, worn by beautiful women to make them more beautiful.

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**O-G Sailor-Tie Pump**

No. 3603. An exceptionally clever patent leather pump for semi-dress wear, \$8.50. In black calfskin, \$8.50. In white kid, \$10.00; or in genuine black buckskin, \$12.50.



**O-G Vanitie Pump**

No. 3911. A smart dull kid pump, hand stitched, turned soles, slim wood French heels, \$11.00. Also to be had in black satin, \$10.50. The same pump also to be had in white kid, \$12.50.



**O-G Iroquois Pump**

No. 1968. A black suede hand stitched pump, turned soles, slim wood French heels, \$12.00. Also to be had with dull kid vamps and black suede quarters or in white kid, either, \$12.00.



**O-G Eastwood Oxford**

No. 1930. A black suede oxford, hand stitched, turned soles, slim wood French heels, \$13.50. In dark brown suede, \$13.50. In a lesser grade of black suede, \$9.00.

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## MOTOR NOTES

**A**FTER sundry predictions that there would be no automobile show in New York this year, one of the most successful shows in the history of the city was held in Madison Square Garden and the Sixty-ninth Regiment armory. At this exhibition, as might have been expected, there were no startling innovations of a mechanical character. The time which elapsed between the signing of the armistice and the holding of the show was too brief to permit the manufacturers to put upon the market any radically new models or features of chassis design. On the other hand, there were a great many interesting minor variations in body design and in the treatment of the small details which are so important in making a car complete and desirable. It was remarkable, considering the brief time in which the show was prepared, how many good things of this kind were placed on view. It would be quite impossible within the limits of an article such as this to attempt to describe them all, but some of the more unusual may be touched upon.

### A SMALL BUT PRACTICAL IMPROVEMENT

One of the most practical improvements in a small way, was a shade or sun curtain, extending out like a miniature awning in front of the wind-shield. Nothing is more annoying, perhaps, than to drive for a long while facing the setting sun. It is a great strain on the eyes, as all experienced motorists know, and it is all too apt to leave one at the end of the journey with a headache which lasts well into the evening. When one comes to think of it, it is more than strange that so simple a method of overcoming this annoyance has not been tried sooner. But that is likely to be the way with really good innovations; once they are made, every one wonders why he did not think of the same thing before. Their very simplicity is their great virtue. This little leather sun curtain, shown on the new Hudson models, extends at an angle of forty-five degrees from the upper edge of the wind-shield frame. It is mounted on permanent metal supports and can be rolled back when not in use.

Another interesting device in the way of a curtain, also made of leather on a metal framework, is a new type of rear seat wind-shield for use with a Victoria top touring body. This shield, shown on a National Six car, is mounted, of course, on the back of the front seat. It fastens at its upper edge to the edge of the Victoria top. It is made of stiffened leather and contains two oval plate glass windows. At each side are folding wings which almost completely close in the opening into the tonneau which is left by the shape of the top. Thus it cuts off draughts and acts as a very satisfactory protection from rain. In very stormy weather a supplementary cover, fastening at the back of the top, can be drawn right over the whole superstructure and fastened to the top of the main wind-shield, in this way protecting the driver and the other occupants of the car as completely as any cape top could do.

### IMPROVING SIDE LIGHTS

The treatment of head and side lamps for motor-cars has always been the subject of variation. The old-fashioned cumbersome side light has given way gradually to more graceful forms, including the small square lamp which looks so well on many enclosed bodies. On one of the closed styles shown at the Roamer exhibit this year, a still further refinement of the side lamp was to be seen. In this case, a small round lens was mounted in the wind-shield

itself, the lens being set in the glass in a rubber-bound hole. The necessary wiring for these lights was brought up behind the wind-shield in graceful bows of brass flexible tubing. It was a lamp treatment that lent itself very well to the particular type of body on which it was mounted, a form of town brougham. Its practical usefulness would be questionable on a touring-car, or on a car driven by the owner, but for one that is driven by a chauffeur it is a commendable change from the conventional mounting. It is well to differentiate sharply between the car which is driven by a chauffeur and the car which is to be piloted by its owner. In the former type a number of the conventions of the carriage are suitable, in the latter, informality should be the rule.

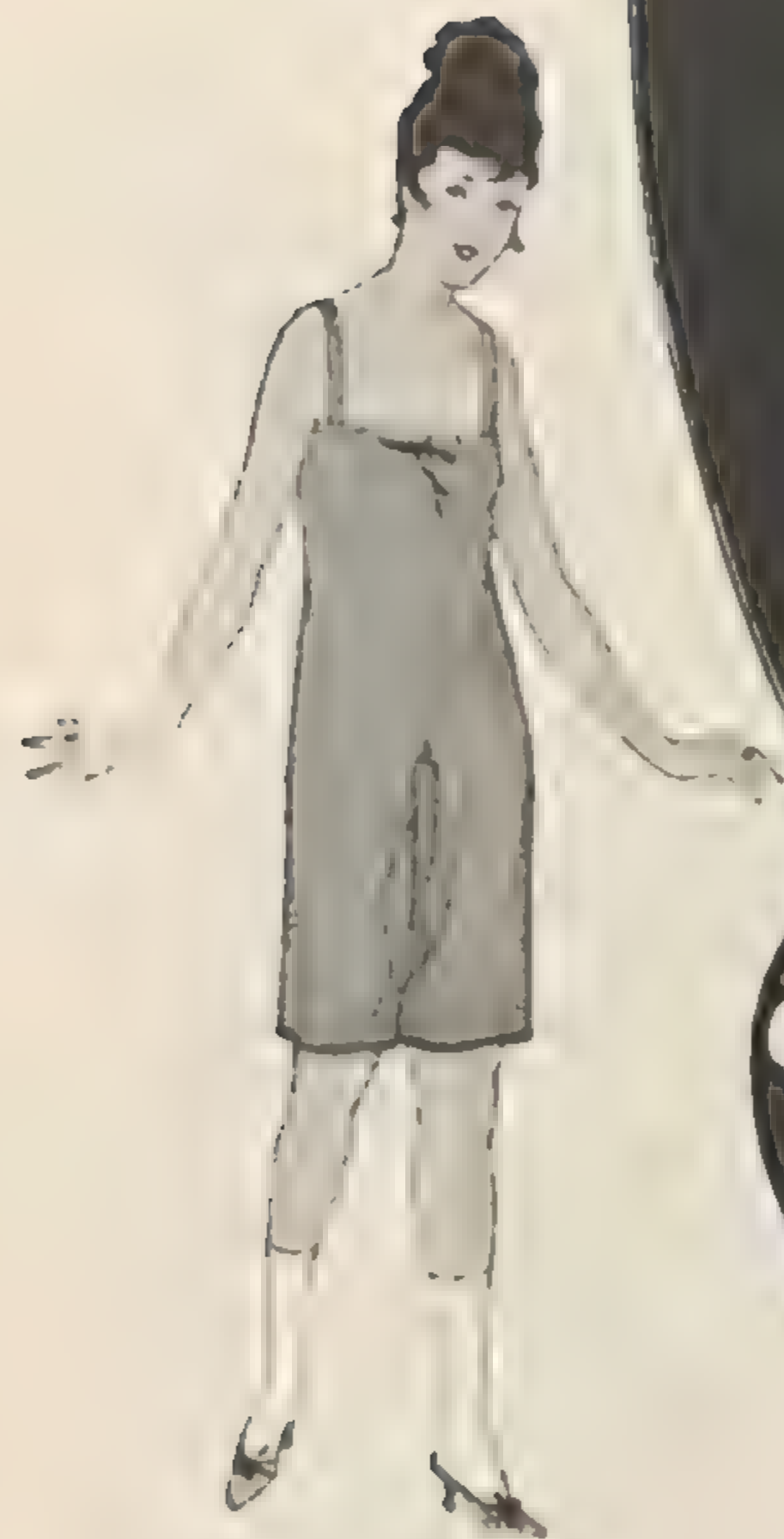
### A SKILFUL MOUNTING FOR LAMPS

Another change from the usual light-mounting practice, affecting this time the headlights themselves, was shown upon the Lexington cars of all models. Here the lamps were mounted on brackets bolted directly to the shell of the radiator, instead of being attached either to the frame or to the mud-guards. The mounting, which was neat in appearance, commends itself from a practical point of view, because of the great rigidity and freedom from vibration which it must inevitably give. No little of the trouble of night driving is due to the effect of road shocks on the headlights; a trouble which has increased of late, because of the great deterioration of the roads, during the stress of war time. Lamps mounted on the radiator shell, where they benefit to the maximum from the effect of the springing of the car, should give little annoyance in this regard. This lamp mounting is an indication of the fact that the motor car designers, having brought the purely mechanical parts of their cars to a high degree of excellence, are turning their attention with good results to the small details which go far to make motoring an unalloyed pleasure.

### A HAPPY INVENTION

Some of the motor cars of the current season show unusual departures from the conventional in the arrangement of their instrument boards, those rather fascinating mountings of all the little dials and special controls which tell the driver everything he desires to know about the operation of his machine—everything, that is, which can be made to record itself by means of instruments. As a rule, the various dials are set in a long panel which runs across the dashboard of the car. This method of mounting has its advantages, no doubt, but a grouping of instruments such as that shown on the Pierce-Arrow models has a strong appeal for the practical driver. In these cars all the instruments (and there are many) are gathered on a single central panel, mounted rather lower down than usual. This panel is just to the side of the steering post and falls naturally under the driver's eye. He does not need to glance across the dashboard to know, for instance, just how the oiling system is operating, or whether the ammeter shows that his battery is being charged or is discharging. An instrument board of this kind will make for simplicity and ease of driving, and this is one of the prime essentials in the modern car. The time has long since passed when the motorist need worry whether or not his car will run; his concern, nowadays, is chiefly how little trouble he need take to run it smoothly and well.





Garment Over Hose

The union that stays closed! That's the Vanity Fair Surelap Union No. 34822. It stays closed because it's cut that way!

The Vanity Fair Pettibocker (No. 2475) combines all the ruffle-y attractiveness of the petticoat with the comfort of the knicker.



# Vanity Fair

## SILK UNDERWEAR

Strange nobody ever thought of it before! That's what everybody said when the "sure-lap" was added to the Vanity Fair Union Suit.

It does seem strange, too, that though countless women have stormed over the one disagreeable feature of a silk union (that it never stayed closed) nobody ever did hit upon this wonderful idea.

Think of the joy of a union suit that stays closed all the time—not just when you're standing "at ease" but all through the more strenuous hours of the day. The Vanity Fair union stays closed because that's the way it's cut!

The shoulder straps you know about—they're different because they stay where they belong. On your shoulder, you'll always find them, instead of scampering down your arm. The secret is in the angle at which they're placed—and then they're made of hemstitched glove silk rather than the perishable ribbon on ordinary silk unions!

All Vanity Fair undies are the same in that the quality is the same firm, luxurious glove (or jersey) silk; all well made and the very last whisper in designing! There's the vest with four extra inches; the knicker with the double back and two lives; the envelope that is *practically* made; the Pettibocker with all the virtues of a petticoat and comfort of a knicker and the new number we're going to introduce so soon.

No buttons nor snaps to come off this Step-In Envelope Chemise because it's made without any! It's one of the Vanity Fair specialties—No. 44102.

The Vanity Fair double-back knicker (No. 2410) has an extra thickness of glove silk in the back just where the corset rubs. This gives double life to the garment.



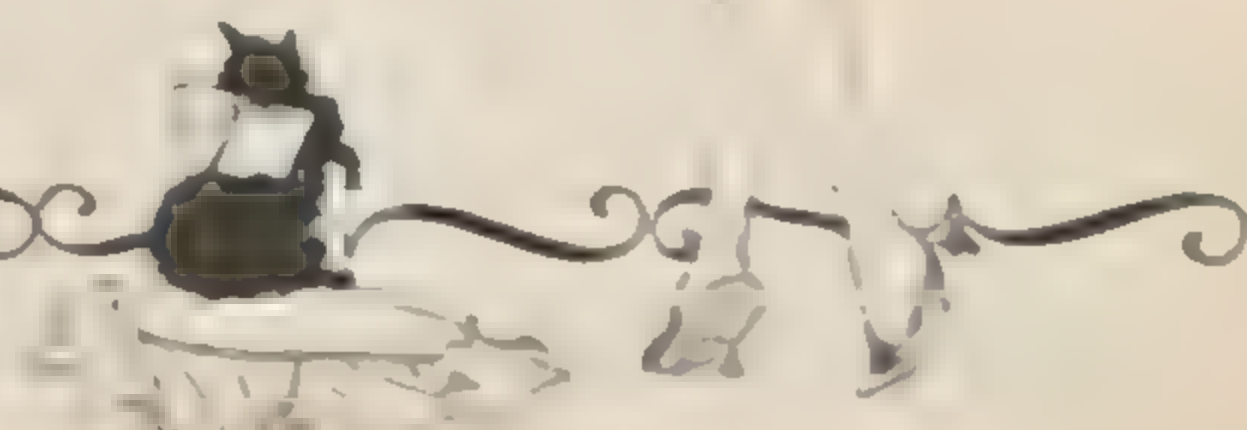
Vanity Fair Silk Mills, READING, PA.

New York

Boston

Chicago

San Francisco





## S O C I E T Y



**T**HE woman who wisely chooses an afternoon frock of Goetz All Silk Satin, has solved many a dress problem. This beautiful satin, rich in coloring, is appropriate for all times—serviceable for shopping, smart enough for the hotel tea-hour, matinee or concert. The silvery lustre and graceful drape make it suitable even for informal evening affairs.

Goetz\* All Silk Satin comes in all the formal evening colors, too—delicate shades of pink and orchid, blue or maize, and the deeper tones of rose, turquoise, sunbeam and others just as delightful.

Goetz All Silk Satins make smart sport costumes or blouses and are splendid for linings.

\* "Gets"

**GOETZ**  
All Silk Satin

GOETZ SILK MFG. CO., New York

### Births

#### NEW YORK

**Audibert.**—On January 31, in Washington, to Mr. and Mrs. Xavier M. Audibert, a daughter.

**Jones.**—In February, to Captain and Mrs. E. Powis Jones, a son.

**Kissel.**—On February 13, in Boston, to Mr. and Mrs. Rudolph H. Kissel, a daughter.

**Michalis.**—On February 11, to Captain and Mrs. Clarence G. Michalis, a daughter.

**Sloan.**—On February 18, to Mr. and Mrs. Benson B. Sloan, a son.

### Deaths

#### NEW YORK

**Crimmins.**—On February 18, John D. Crimmins.

**Van Schaick.** in France, in January, John Brodhead Van Schaick.

#### PITTSFIELD, MASSACHUSETTS

**Plunkett.**—On February 12, Katharine Hutton Plunkett.

#### LYNCHBURG, VIRGINIA

**Langhorne.**—On February 14, Colonel Chiswell D. Langhorne.

#### BELGAMY, IRELAND

**Howard.**—On February 18, the Honorable Hugh Melville Howard, husband of May Emily Sands Howard, and second son of the late Earl and Countess of Wicklow.

### Engagements

#### NEW YORK

**Blair-Hamilton.**—Miss Marie Louise Blair, daughter of Mr. C. Ledyard Blair, to Lieutenant Pierpont Morgan Hamilton, U. S. Aviation Corps, son of Mr. William Pierson Hamilton.

**Dahlgren-Townsend.**—Miss Madeleine Drexel Dahlgren, daughter of Mrs. Drexel Dahlgren, to Mr. Reginald Townsend Townsend, son of Mr. James Bliss Townsend.

**Field-Fabyan.**—Miss Frances Pearsall Field, daughter of Mr. Augustus Bradhurst Field, to Lieutenant Everett Westcott Fabyan, son of Mr. Francis Wright Fabyan of Boston.

**Hyde-Montgomery.**—Miss Clara Babbitt Hyde, daughter of Mrs. Clarence M. Hyde, to Colonel George Montgomery, Ordnance Department, U.S.A.

**Ramsey-Handy.**—Miss Julia Ireland Ramsey, daughter of Mr. Robert Ramsey, to Captain Cortlandt Waite Handy, U. S. A., son of Mr. Parker Douglas Handy.

**Riker-Davis.**—Miss Frances Townsend Riker, daughter of Mr. Samuel Riker, junior, to Lieutenant William Shippen Davis, son of Mr. Howland Davis.

#### PHILADELPHIA

**Curtin-Cochran.**—Miss May Hamersly Curtin, daughter of Mrs. Roland D. Curtin, to Lieutenant Peyton Skipworth Cochran, U. S. Navy.

**Lippincott-Norris.**—Miss Lucille Lippincott, daughter of Mr. F. Hazzard Lippincott, to Mr. Alfred Durand Norris, son of Mrs. Joseph Norris.

#### AUGUSTA, GEORGIA

**Teague-Groobe.**—Miss Gladys Davies Teague, daughter of Mrs. John Milling Cranston, to Lieutenant John C. Groobe, Jr., son of Colonel John C. Groobe.

#### PASADENA, CALIFORNIA

**Wright-Brown.**—Miss Catherine Wright, daughter of Mrs. Wright, to Mr. James Spencer Brown, Junior.

### Weddings

#### NEW YORK

**Breese-Momand.**—On February 22, in old Trinity Church, Mr. James Lawrence Breese and Miss Grace Lucille Momand.

**Brush-Snow.**—On February 26, in the Church of the Ascension, Mr. Abbott P. Brush and Miss Dorothy Violet Snow, daughter of Mr. Elbridge Gerry Snow.

**Coatsworth-Gifford.**—On February 18, in the Chantry of St. Thomas Church, Ensign Caleb J. Coatsworth, junior, U. S. Aviation Corps, and Miss Elizabeth Gifford, daughter of Mrs. Stanley P. Gifford.

**Peck-Bond.**—On February 15, in St. Mark's Church, Ensign Edward Stuart Peck, U. S. N. R. F., son of Mrs. Edward S. Peck, and Miss Mary Louise Bond, daughter of Mr. Alfred Huidekoper Bond.

#### BOSTON

**Fraser-Whittier.**—On February 18, Lieutenant John Fraser, R. N., son of Major John W. Fraser of Leckmelm, Scotland, and Miss Catherine Whittier, daughter of Mr. Charles W. Whittier.

**Lee-Lyman.**—On February 26, in King's Chapel, Dr. Roger Irving Lee and Miss Ella Lowell Lyman, daughter of Mr. Arthur Lyman.

**Lee-Upton.**—On February 19, Mr. Charles Trumbull Lee and Miss Florence Upton.

#### PHILADELPHIA

**Murray-Piersol.**—On January 29, in Paris, Captain Robinson Murray, U. S. A., and Miss Margaret W. Piersol, daughter of Dr. George Arthur Piersol.

**Strong-Newbold.**—On February 8, Captain George Vaughan Strong, U. S. A., son of Mrs. George V. Strong and Miss Ethel Newbold, daughter of Mr. George Reese Newbold.

#### CHICAGO

**Pyle-Adsit.**—On March 1, in St. James Church, Mr. Charles McAlpin Pyle and Miss Elizabeth Adsit, daughter of Mr. Charles Chapin Adsit.

#### WASHINGTON

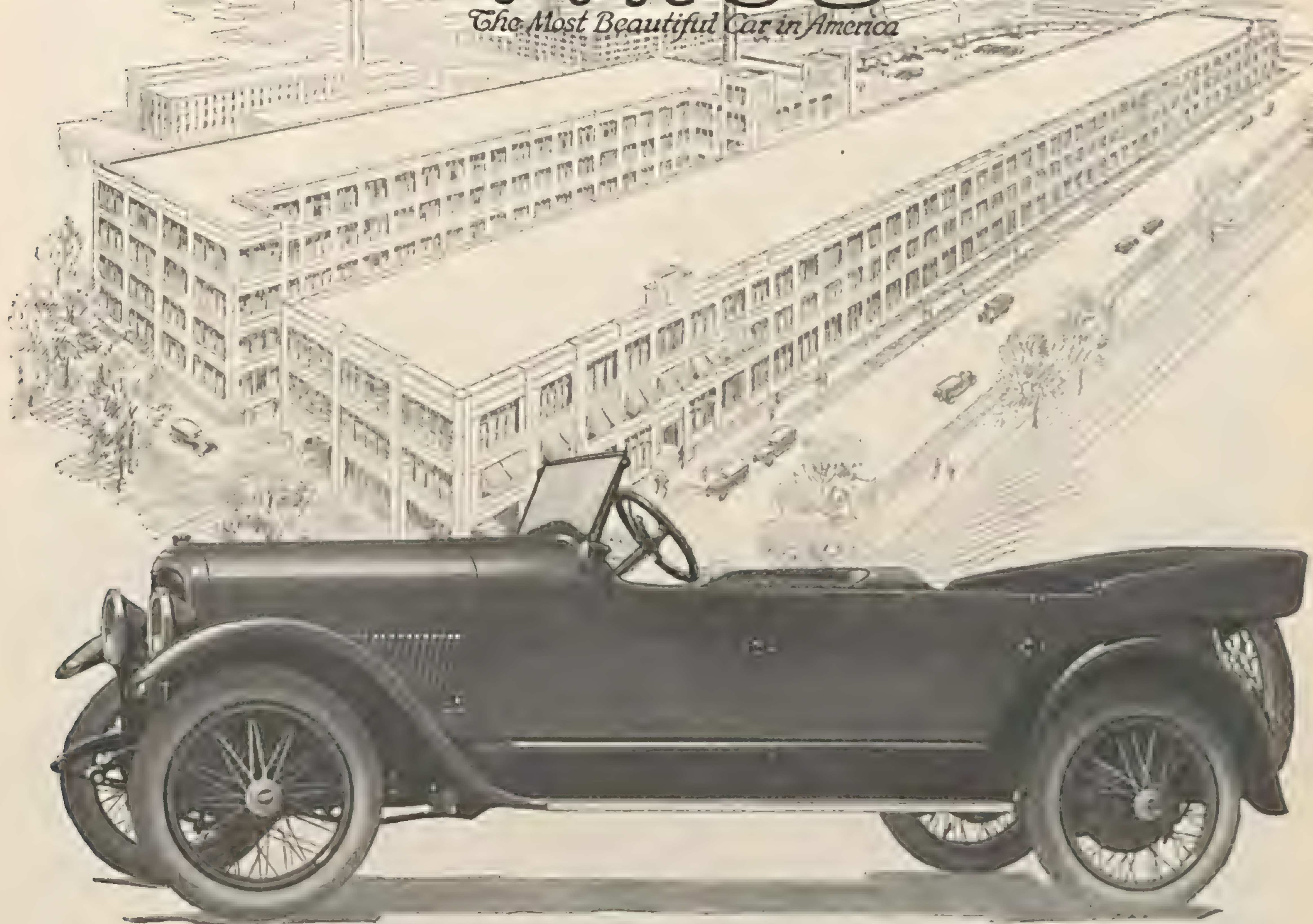
**Finkenstaedt-Birney.**—On February 26, Captain Edward R. Finkenstaedt and Miss Lillian Birney.





# PAIGE

*The Most Beautiful Car in America*



## The Factory Behind the Car

The Home of the Paige Car covers more than twelve acres of floor space. It is one of the most completely equipped plants in the United States and includes practically every labor saving device known to factory science.

Here the art of precise manufacturing is found in its highest form of development. There is no guess work — no “rule of thumb,” measurement. Many of the oper-

ations require one one-thousandth of an inch precision and a rigid inspection system sees that these standards are maintained day in and day out.

The Paige Car is superbly built. For that reason it is a glutton for hard work and constant service.

The Paige Car is superbly designed. For that reason it is universally recognized as “the Most Beautiful Car in America.”





*Breakfast Coat*  
\$11.95. (See text.)

## McCutcheon's

### *Charming New Negligées*

**I**NDISPENSABLE to the Spring and Summer wardrobe of dainty Negligées are the charming new McCutcheon Robes and Gowns.

Filmy Chiffon and softly draped Crepe de Chine have lent to these Robes their usual charm and undeniable distinction.

They are up-to-the-minute in style and outstandingly moderate in price.

*Breakfast Coat* (illustrated) new model made of Radium Silk; colors: Rose, Orchid, Turquoise, \$11.95.

*New and smart styles* in Crepe de Chine, Chiffon, Satin, Tailored and Lace-trimmed, \$11.50 to 45.00.

*Pullman Robes* made of heavy Silk and Satin, \$18.50 to 28.50.

*Dainty Dressing Sacques* of Albatross, Silk-lined, Crepe de Chine, Chiffon, \$5.75 to 22.50.

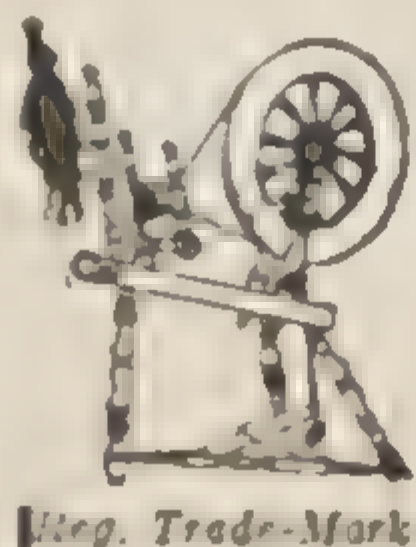
### *Silk Petticoats*

*Silk Skirts* of Messaline, Taffeta and Silk Jersey in all the leading colors for Spring, \$3.95 to 18.50.

*White Silk Tub Skirt*, paneled front and back, \$3.95 to 6.75.

Patrons who find it inconvenient to shop in person at our store will find our Mail Order Service very satisfactory. Write us of your needs.

**James McCutcheon & Co.**  
Fifth Avenue & 34th St.  
New York



## WHAT THEY READ

**D**ECORATIVE TEXTILES, by GEORGE LELAND HUNTER, presents valuable information in a large and handsomely illustrated volume, designed for the use of both amateurs and professionals in that subject. Mr. Hunter combines a wide experience in the modern trade in decorative textiles with a wide study of ancient textiles and their history. The result is an exceptionally comprehensive and dependable book which fills a need long felt by students of decorative textiles. In fact, the book contains so much of valuable information, whether for student, manufacturer, or buyer, that it seems captious to complain that it is not "readable."

But if this volume casts no glamour of charm over its subject, it atones by the completeness and definiteness of the information it conveys, the wealth of its illustrations (many of them in colour), and the excellence of their reproduction. They picture with a vividness no written description could give the beauty of antique weaves and designs and the sumptuousness of their modern successors, whether hand or machine made.

The various methods of weaving, from the simplest hand-loom to the newest Jacquard power looms, are discussed with an illuminating definiteness which makes clear not only the differences of the various weaves, but the fundamental reasons for their varied textures and the limitations as to design imposed by each of the weaving methods.

To damasks, brocades, and velvet, designated as the "aristocrats among shuttle fabrics," are devoted the first three chapters of the book. A discussion of weaves follows, and chapters on laces and embroideries complete the survey of the lighter decorative fabrics. Carpets and rugs, old and new, are comprehensively discussed in five chapters, and tapestries are accorded the attention due to one of the highest forms of textile art. A little illogically, a chapter on chintzes and cretonnes follows, and the book ends with a review of those furnishings which take their patterns directly from textiles—tooled and illuminated leathers and wall-papers and the braids, gimp, and other trimmings for draperies and furniture. A large bibliography offers aid to those who would pursue the subject of decorative textiles in greater detail.

The book is well indexed and well arranged for practical use, though the numbering of the plates leaves some-

thing to be desired in the matter of ready reference. The historical background is adequate, though not masterly in presentation, and the volume is a handsome one, well-printed on heavily glazed paper. The edition is limited, and the type has been distributed. (Philadelphia and London: J. B. Lippincott Company. Grand Rapids: The Dean-Hicks Company; \$15 net.)

### ANTIDOTES TO DULNESS

**PATRICIA BRENT, SPINSTER**, by the AUTHOR of (?), is the best sort of antidote for the blue hours of a dull day. The story dances a merry way through the amusing complications which follow when the heroine (secretary to a rising M. P. who refuses to rise), with that engaging indiscretion which is the making of heroines, yields to the temptation to announce to her feline fellow "guests" at the Galvin House Residential Hotel in London, that she is dining out with an imaginary fiancé, Major Brown, lately returned from service in France.

The events which followed, though wholly diverting to the reader, were not always so amusing to Patricia, especially when Aunt Adelaide, her "sole surviving relative" came to take the situation in hand and see her reckless niece safely married to Lord Peter Bowen, Lieutenant-Colonel attached to the General Staff, whose name and fame Patricia had commandeered in an hour of need. For, you see, Patricia had not foreseen that Miss Wangle, arbiter of Galvin house by virtue of a bishop-uncle in Heaven, and her echo, Mrs. Mosscrop-Smythe would follow the lead of feminine curiosity to catch a glimpse of the military fiancé. It was this feminine curiosity—ever the mischief maker of the world—which started the complications. For when Patricia entered the dining-room, there before her stood the feline fellow guests.

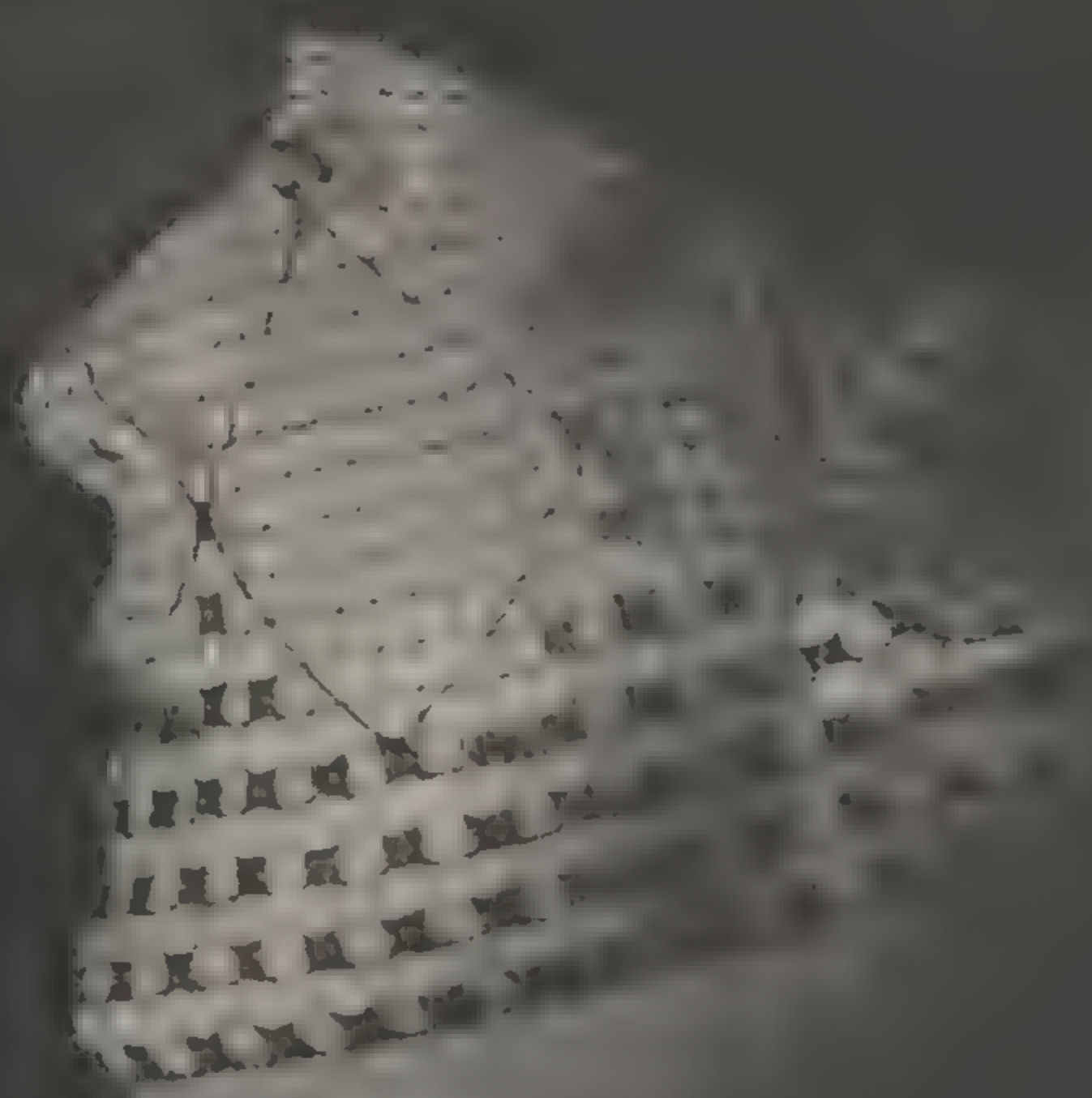
So a fiancé had to be forthcoming, at once, and he came; but having come, he was, oh, greatly disinclined to go again, and thereby hangs a tale well worth the reading. For it is told with quick humour and in clever phrase, and its characters live and move and have a being of their own, and they possess the gift of pithy utterance. There is an account of a London air-raid from the inside—inside the kitchen of Galvin House—which is unaffectedly and irresistibly mirth-provoking, and equally diverting are the adventures of Aunt  
(Continued on page 114)



# VAN RAALTE *Veils*



*Wendy*



*Twinkle*

*Nenette*



*B-Witch*



*Dowry*



*Horrianna*

Made in U. S. A. At all good shops

VEILS that flatter, that bring out hidden beauties of eyes and lips, veils with youth in their meshes are these witching new designs by Van Raalte.

E. & Z. VAN RAALTE, 5th Ave. at 16th St., N.Y.  
Makers of Silk Underwear, Silk Gloves and Silk Hosiery



## WHAT THEY READ

(Continued from page 112)

Adelaide at Lady Meyfield's home for wounded soldiers. (New York: George H. Doran Company; \$1.50 net.)

**NUMBER SEVENTEEN**, by Louis Tracy, is a detective story with that complication of plot and wealth of thrilling events which make the detective story the most enthralling of all tales. Always a good story teller, Tracy marshals his events logically and moves them rapidly, and he endows his characters with sufficient personality to inspire a definite interest in the fate in store for each.

A brilliant young author, pausing to await a taxi as he leaves a London theatre, finds himself face to face with a distinguished looking English gentleman and his very beautiful daughter. The beauty, of course, is at the bottom of the mischief, for it is that which prevents him from disclosing to Scotland Yard the evidence which he believes connects this distinguished gentleman with a mysterious murder which is committed that night in the apartment next to his own. The situation is further complicated by the fact that the author, who is bearer of a letter of introduction to a noted philanthropist with whom he shares an interest in aeroplanes, finds the philanthropist no other than the distinguished gentleman of the murder and the beautiful daughter.

Threads of the plot cross Europe and lead out to the Far East. The philanthropist is besieged in his London house by mysterious forces which elude the most skilful detectives of Scotland Yard. A breezy American from Chicago takes effective part in the struggle, and there are enough alarming escapes and amazing adventures to distract the mind of any care-beset reader from his own troubles, from the first page until the story reaches its dénouement in an Oriental revenge contrived with sinister cleverness. New York: Edward J. Clode; \$1.50 net.

## FROM WELL-KNOWN PENS

**FAR AWAY AND LONG AGO, A HISTORY OF MY EARLY LIFE**, by W. H. HUDSON, lives up to its inviting title. In this volume, the author tells the story of the early and impressionable years in which he learned that love of the great plains and forests of South America which has brought delight to so many readers through such unique books as his "Green Mansions" and "The Purple Land."

The events of these early years were to him, he tells us, as misty and far away as they are to most of us in the hurry and manifold interests of grown-up life. It was only when a serious illness shut him away from the outside world that this early life came back to him, in the intervals of pain and fever, with all the intensity of reality. Gradually he wrote down these rediscovered memories, and this journal, written after a lapse of half a lifetime, is the absorbing "history of my early life," which he now presents.

In truth, never was autobiography more clearly the story of a life and not of a personality. After wading through the soul states of Jean-Christophe, the *miserere* of Marie Bashkirtseff, and who can count how many more of a similar egotism, it is an unlooked-for pleasure to come upon an author whose memories of his early years are so sanely and delightfully objective. And how colourful is this life amid the half-tamed wilds of a country almost unknown to us, although so near a neighbour.

Strange figures flit through the pages of this story of life in the Argentine, nearly three-quarters of a century ago—the strangely clad hermit who kept

his secret for twenty years and carried it with him to his grave, the knightly beggar on horseback, blind and attended by a page, Mr. Trigg, the violent schoolmaster, the wandering bands of gaucho bandits, and the neighbours, English, Spanish, and native in this land where every family within a radius of thirty miles were neighbours and every passing stranger was received with cordial hospitality.

A family life of rare charm is presented in this story of early life. The mother was apparently the person about whom the household centered, and to the strength of the bond which united her and her younger son, the book bears frequent witness. She it is to whom he turns in every crisis and of whom he says, "A mother is more to her child than any other being, human or divine, can ever be to him in his subsequent life. He is as dependent on her as any fledgling in the nest on its parent—even more, since she warms his callow mind or soul as well as his body."

The love of nature which has characterized Hudson's later life is plain in these early years, and to it we owe absorbingly vivid pictures of the great plains of the Argentine and their unfamiliar life of bird and beast, tree and flower. The chapter entitled "Some Bird Adventures" tells with the quiet humour characteristic of the author, the tale of childish disappointment at finding that birds are not to be caught by putting salt on their tails and goes on to later bird adventures. New York: E. P. Dutton and Company; \$2.50 net.

**ANOTHER SHEAF**, by JOHN GALSWORTHY, presents a collection of essays, mainly on subjects related to the war, by this noted English novelist and playwright. Not entirely optimistic is Galsworthy's outlook on the future. He seeks to face the truth squarely and to foresee what will be the effect of the war on the returning soldiers, on the land problems of England, on the relations of England with America, with Russia.

Stirring indeed is his summons to all England to join in "The Sacred Work," the work of restoring the maimed soldier to a safe and essential place in the great fabric of human industry. These men, he urges, must never be left to wear out a useless life of dependence, half supported by a pension. It is for the country which they have saved to restore to them their usefulness and with it their interest in life. Herein is advice which touches us, also. For, though infinitely less in degree, our problem of restoring the maimed to usefulness is essentially the same, a sacred work which can be accomplished only by the help and enthusiasm of every individual in the nation.

"France, 1916-1917," is a vivid bit of life behind the lines, with keen and interesting reflections regarding French character. "The Road" is an intensely dramatic vignette of the return of the English soldiers. "Speculations" holds much of interest to Americans, above all the suggestion that, "the motto, 'noblesse oblige,' applies as much to democracy as ever it did to the old-time aristocrat." America stands under the obligation of her nobility as the greatest democracy of the world, the obligation to prove the essential truth of the democratic principle.

Less pleasing, perhaps, than other works of Galsworthy is this latest book, but it is the work of a man who has thought deeply and with individual brain upon the problems now before the world, and it is well worth the attention of all others who also think. New York: Charles Scribner's Sons; \$1.50 net.

CO-ED  
Dresses

No. 501

\$39.50

The dress illustrated above—No. 501

Georgette and Foulard combination. Panel effect pleated Georgette waist bound on side with Foulard and trimmed with buttons. Pleated Georgette tunic with folds and underskirt of Foulard. Belt trimmed with side sash. Georgette bell sleeve. Foulard collar. In Navy Ground with white or open figures, also Black and White figures. **\$39.50**

Q "Co-Ed" dresses breathe the spirit of youth. They have the richness and charm of simplicity. They are tailored with those exclusive little niceties of touch that have made them so sought after.

Q Made in Serge, Taffeta, Georgette, Tricotine and nationally known fabrics like



and

Satin Française

Sold in the largest shops. If your dealer doesn't have them send check or money order and your dealer's name. Ask for Style Album "V" and we will see that you are supplied.

"CO-ED" dresses retail from \$18.50 to \$55

"CO-ED" DRESSMAKERS

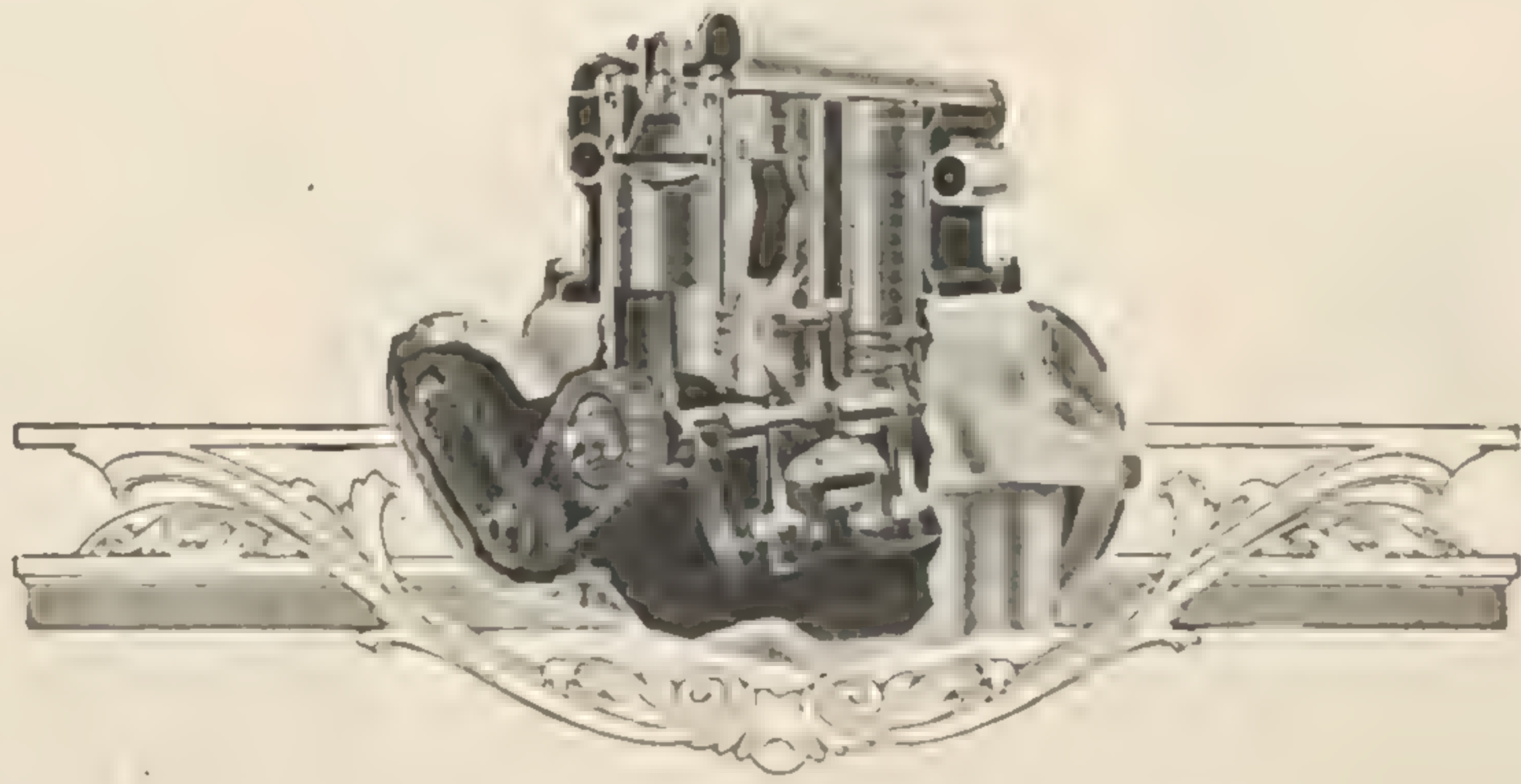
"For the Miss and Junior Only"

14 East 32d Street

New York



*"Sleeve-Valve, the Motor that Always Runs"*



**O**VER the mountainous route of the Cripple Creek-Colorado Springs Stage Line, seven Willys-Knight cars run on railroad schedule *every day of the year*. The grades vary from seven to nineteen percent, subjecting the motor to terrific strain. These Willys-Knight cars were put into service after twelve other kinds of cars had failed. The first car has covered 97,000 miles at a mechanical cost of \$149.80. The seventh has gone 30,000 miles without one cent for repairs to the motor. This indicates why the thousands of Willys-Knight owners refer enthusiastically to the sleeve-valve motor as *the motor that always runs*.

**Willys**  
KNIGHT

*Sleeve-Valve Motor*

ASK FOR "THE STORY OF THE CRIPPLE CREEK STAGE"

**WILLYS-OVERLAND, INC., Toledo, Ohio**

Willys-Knight Touring—Four, \$1725—Eight, \$2750; Seven Passenger Sedan—Four, \$2750—Eight, \$3475. Prices f. o. b. Toledo.

CANADIAN FACTORY WEST TORONTO, CANADA



The Highest Class Talking Machine in the World

THE INSTRUMENT OF QUALITY  
**Sonora**  
CLEAR AS A BELL

Duncan Phyfe

THE wonderful tone which has made the Sonora famous is rivalled by the beauty of the period cabinets in which the mechanism is placed.

To hear the Sonora and to see the Sonora is to be convinced that it is unequalled.

A complete line of standard upright styles and these magnificent art models are available:

Gothic	William & Mary
Louis XV	Jacobean
Louis XVI	Adam
Chippendale	Colonial
Chinese Chippendale	Duncan Phyfe

Special designs or complete equipments will be made to order

\$50 to \$1000

Sonora Phonograph Sales Company, Inc.

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Dealers Everywhere

THIS ILLUSTRATION SHOWS THE SONORA DUNCAN PHYFE MODEL AS IT WOULD APPEAR IN THE DRAWING ROOM OF THOMAS JEFFERSON'S HOME AT MONTICELLO, VIRGINIA.

## OLD WINES IN THE NEWEST GLASSES

(Continued from page 67)

vineyards. The sale of its burgundy wines on the first Sunday in November of each year practically fixes the prices for the entire region. Burgundy, which may be either white or red, should be served at a temperature of from 60 to 70 degrees Fahrenheit, and care should be observed in handling it, so that the dregs at the bottom of the bottle are not disturbed. It is usually served with the game course. From Bordeaux, also, come some excellent white and red wines. The various Bordeaux districts are known as the Médoc, the Graves, the Sauternes, or White Wine District, Entre-deux-Mers, St. Emilionais, the Libournais, the Fronsadais, the Bourgeois, and the Blayais.

The white wine, or sauterne, is made from white grapes that are allowed to grow so ripe on the vines that the fermentation practically commences before they are picked. Sauterne is usually served with the oyster course or at dessert. It should be kept at a temperature of from 60 to 70 degrees Fahrenheit.

Of all German wines, the Rhine wine, made from the grapes grown on the hills along the Rhine, is the most famous. Most of these wines are white. Among the best known are the Nierstein, Scharlachberg, Forst, Johannisberg, Steinberg, Rauenthal, Grafenberg, Rudesheim, Marcobrunn, Geisenheimer, Assamansshausen, Rothenberg and the Hochheimer, commonly known as hock, produced in a district on the banks of the Main. In the district between the Moselle, the Saar, and the Nahe, a very good wine is made. The vineyards in this district are the oldest in Europe, and the most famous wines from there are the Brauenberger, Piesport, Zeltinger, Oligsberg, Dusemont, and Berncastle Doctor.

### TOKAY WINE FROM HUNGARY

From Hungary comes the well-known tokay wine, which is one of the finest in the world. The grapes are gathered for this only when they have become dry and sweet. They are put into casks which have holes in them, in order that the juice may flow off naturally, without pressing other than that given by the weight of the grapes themselves. The juice that escapes before the grapes are pressed is known as the *essentia* and makes the finest wine. It is so rare, however, that it actually never appears in the market. After the *essentia* has been drawn off, the grapes are pressed and produce the *ausbruch* and *málás*.

Port wine is a product of Portugal. The vines are cultivated, either by being trained around oak trees or poplars, as was done in the time of the Romans, or by growing up terraces, bushes, or trellises. The first wine drawn from the press, the natural result of the weight of the grapes, is called *lacryma Christi*. When this has been extracted, men jump into the press and press out the juice with bared feet. A famous white wine of Portugal is called *muscatel de Jesu* and is the best wine the country produces. Touriga is the finest of the black ports, Bastardo is the sweetest, and Souzao is the darkest. The madeira wines of Portugal were for many years the favourite American wines. Their excellent quality is due to the fact that the vines are grown on a lattice work, so that workmen can pass underneath to keep the ground clear of weeds, thus insuring finer fruit. The pressing is done by treading out the juices with the bare feet. Madeira improves with age, and it is often from fifty to one hundred years old. The flavour is produced by submitting it to a temperature of 100 or 120 degrees, shortly after it is made, which ripens

and mellows it without, however, producing any fermentation.

### SPANISH WINES

Sherry is the best-known Spanish wine. It is named for the Spanish town Jerez de la Frontera in Andalusia. The juice of the grapes, after they have been trodden or pressed out, is called *mosto* and is stored in a cask and left to ferment for three or four months before it is poured into another cask and called wine. Very extraordinary changes take place in the wine in the next year or two. Wines from the same vineyard, though subjected to similar treatment, develop totally different characteristics. They are classified as *finos*, a wine of delicate mellow flavour; *amon-tillado*, which has all the fine qualities of *finos* with an additional flavour of its own; *oloroso*, a nutty flavoured deep-coloured, stout wine, which is very dry; and *bastoa*, a coarse inferior wine.

When the wines have assumed their distinctive characters and are about five years old, they are added to old wine kept in casks that are never moved and are known as *soleras*. These casks are continually replenished with new wine as the old is taken out for shipment. Other Spanish wines are the manzanilla, a light wine made near San Lucar and containing no sweet matter; montilla, a very dry strong wine made near Cordova; and *vino dulce* and *vino de color*, sweet wines used principally to colour sherry.

Italy produces a large amount of wine, though not as a general rule of a very high quality, owing to the carelessness in producing it. The most famous wines of north Italy are the Montferrat and the Asti. The best wines of Central Italy are the Montepulciano, Chianti, Domino, and Montalcino. The Montepulciano wine is purple in colour and sharp in taste, while the chianti is sweet and red. The best wine in Italy is produced in the southern district near Naples on the slopes of Mt. Vesuvius and is called *Lacryma Christi*. From the Island of Sicily comes a very strong wine called *mar-sala*, which improves with age, as does the madeira.

Greece, true to her ancient traditions, is still a great wine-growing country. The clear warm climate is particularly adapted to the growth of the vines. Among the best-known Greek wines are the Morea and Camerite, both red wines, the latter credited with great medicinal qualities; Achaier, a medicinal sherry; Mavrodaphne, the great national wine; gold malvasier, a sweet wine with a distinctive taste; nectar, another sweet wine containing very little alcohol; red malmsey, a sweet red port; golden malinsey, a heavy white wine; fine muscato, another white dessert wine; and cognac.

### AMERICAN WINE DISTRICTS

The wine industry in this country has developed to a remarkable degree during the past few years, and the care exercised by the American growers, both in the development of their crops and the manufacture of the wines, is resulting in wines that are beginning to rival some of the best European manufactures. The growth of wines was commenced in California by the Franciscan Friars during the Spanish possession. The climate of California is particularly suited to the growth of wine grapes and one of the principal varieties cultivated is the mission grape, a grape brought from Mexico.

Other parts of the country devoted to the growth of wine-producing grapes are Ohio, along the shores of Lake Erie

(Continued on page 118)





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## OLD WINES IN THE NEWEST GLASSES

(Continued from page 116)

and along the Ohio River and Sandusky, Michigan, where a good champagne grape is grown. New York, Missouri, Illinois, and Pennsylvania all produce very fine wine grapes too. The Catawba and Ives seedlings are the most commonly used in the North and East, and in the South, the Virginia seedling and the Scuppernon are oftenest found. The principal wines made in America are claret, zinfandel, burgundy, hock, angelica, riesling, cabernet, catawba, escaperon, tokay and muscatel.

Brandy or cognac is distilled from wine. The best quality of wine for brandy making may be obtained in the Charente district in France, where the grapes are of a small white variety. Most of this brandy is distilled by the farmers who grow the grapes, and it is sold in crude form to the large distilleries of the district, where it is stored in casks, filtered, and recasked until the fusel-oil develops into ethyls.

Scotland is famous for its whiskey, and different sections of the country produce different varieties. A light fine-flavoured whiskey is made in the North Highland district, particularly at Glenlivet and Speyside. In the West Highlands, Islay and Campbeltown are famous for their distilleries, where a strongly flavoured whiskey is produced. Good whiskey, though not of such a distinctive Scotch flavour is produced in the Lowlands. There are also very good whiskies of American manufacture.

### LIQUEURS, CORDIALS, AND BITTERS

Liqueurs, cordials, and bitters are made by macerating various aromatic herbs and distilling them in spirits. The most famous of all liqueurs is chartreuse, made by the Carthusian monks at their famous monastery near Grenoble. It is produced by the maceration and distillation of balm, leaves, tops, orange peel, dry hyssop tops, peppermint, wormwood, angelica seed and root, cinnamon, mace, cloves, tonquin beans and cardamon. There are three kinds of chartreuse, green, yellow, and white. Curaçao is made with dried orange peels and about one per cent. of Jamaica rum. Maraschino is produced from the marasca, a cherry grown in the Dalmatian mountains. The juice of the cherry is fermented and distilled and flavoured with broken cherry pits. Kummel, or allasch, is made with caraway seeds; bitter almonds, star-anise, angelica root, Florentine iris, and orange peel macerated and distilled. Absinthe, an opaline, bitter, aromatic liqueur, is made by steeping bitter herbs in strong spirits. Benedictine, similar to chartreuse, is made at Fecamp in Normandy. Cherry brandy is nothing more than spirits flavoured with the syrup of cherries. Vermouth, a bitter tonic liqueur is made of white wine flavoured with wormwood. The best variety comes from Italy. Kirschwasser is made from a special species of cherry grown in the Swiss Alps. Crème de vanille, crème de menthe, and other liqueurs derive their names from the flavouring used.

Gin is made from rye or other grains and is flavoured with juniper berries. It is made in Holland and England. Rum is a distilled spirit made from the juice of the sugar cane, particularly from the waste left after the manufacture of sugar. The West Indies, chiefly the Island of Jamaica, are famous for their rum.

### NEW PUNCHES MADE FOR VOGUE

Various combinations of wines and liquors with fruits and spices are served as refreshments at afternoon and evening entertainments, weddings, recep-

tions, and dances. Some new punches are suggested in the following recipes especially prepared for Vogue.

### LARCHMONT

Enough fresh peaches and ripe red raspberries to make a pint are crushed together and over them is squeezed the juice of three lemons. A little sugar and a half pint of brandy are added, and the mixture is stirred for a moment, then left standing for a few hours. It is then strained, and two and a half pints of claret and three scant glasses of curaçao are added. Maraschino cherries are scattered over the top, and when ready to use, one and a half quarts of champagne and a pint of apollinaris are added.

### ST. FRANCIS

A quart of Jamaica rum, a half pint of peach brandy, a half pint of water, the skins of three lemons, one lemon seeded and sliced, and five peach stones are all mixed together and allowed to stand four days. Three quarters of an hour before serving, it is strained into a punch bowl over a big piece of ice.

### SUNSHINE

One pineapple peeled and sliced and five oranges and five lemons sliced very thin are arranged in alternate layers at the bottom of a punch bowl, and each layer is generously sprinkled with sugar. Two strips of cucumber rind are added, and over the fruit is poured sufficient claret to fill the bowl three fourths full. A large cube of ice is put in and just before serving a bottle of plain soda is added to every two quarts of claret used.

### SHIRLEY

The rind of a lemon, three tablespoonfuls of sugar, and a crisp cold sliced cucumber are mixed well and covered with three tablespoonfuls of brandy and six of sherry. This is set on ice for an hour and just before serving a pint of claret and a bottle of vichy are added.

### BEAUMONT

A pint of boiling water is poured over the grated rind, juice, and pulp of two lemons and two oranges. A cupful of sugar is added and the mixture stirred until cold; then a cupful of pineapple syrup, a pint of brandy, a large glass of maraschino, and five tablespoonfuls of rum are poured into it. It is chilled on ice, and just before serving a pint of champagne is added.

### NEW COCKTAILS

The invention of a new cocktail is sufficient to add zest to any one's day, for this American drink has an extraordinary popularity. The following recipes are given through the courtesy of their originator, Edouard Panchard, managing chef of the Hotel McAlpin.

### EDOUARD COCKTAIL

Shake up well and strain into a cocktail glass one third jigger of orange juice, one fourth jigger of raspberry juice and one half jigger of dry gin.

### STRAWBERRY COCKTAIL

Shake with cracked ice and strain into a cocktail glass two dashes of orange bitters, one fourth jigger of strawberry syrup, or the juice of three strawberries, a dash of maraschino and one jigger of cognac.





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## SOCIETY PLAYS AT PALM BEACH

(Continued from page 70)

this. When Jupiter Pluvius whisked a full two weeks of rain into the resort in early February, and the men fumed about the horrible golfing weather and played bridge and poker, the principal occupation left to the women was the swathing of figures in the caressing warmth of sables and the spending of hours in the jewellers' shops trying the effect of this pearl necklace and that.

But later, fairer weather has smiled society out of doors and into the omnipresent gingham gown. The younger married women and the debutantes alike seem to affect gingham on warm days, to the exclusion of all other styles. They may choose sheer handkerchief linens and voiles instead, but the general effect is the same, and these dainty, cool, refreshing-looking frocks with tucked and gathered skirts, crisp organdie collars and cuffs and trig organdie sashes tied in the back, are the most youthful and lovely things imaginable. The big, flapping hats of basket-weave often worn with them are wreathed in flowers, fruit, or tiny vegetables, cunningly conceived by master French designers, or perhaps the hats may be still lighter affairs of organdie or lawn.

## GINGHAMS ARE OMNIPRESENT

The dresses are almost invariably the same,—surplice models with tape ties or sashes fastening at the back of the snug waist into saucy bows and ends long or short, according to individual fancy. They are so comfortable that every one who has tried them will want many of these sensible frocks in her next summer's wardrobe.

Mrs. John L. Rutherford, who is in mourning, appears in black and white frocks in fine checks and in all-white organdies, made in the same fashion. Alluring are the blue and white finely-checked gingham dresses, with tape sashes in self material, which are much affected by the Misses Betty, Suzanne, and Emily Pierson, the daughters of Mr. J. Fred Pierson, junior. Mrs. Kenneth Van Riper, Mrs. Theodore Frothingham, junior, Mrs. Frederic Cruger, Mrs. Charles B. Dillingham, Mrs. John King, Mrs. Morgan Belmont, Mrs. Quincy Shaw, Miss Mary Brown Warburton, Mrs. Harry Payne Bingham—in short, all smart young Palm Beach society,—are wearing gingham gowns.

## REAPPEARANCE OF THE AFTERNOON GOWN

Organdie frocks with deep tucks or frilly ruffles and the popular bows tied in the back with short ends, are being worn by almost every one to whose figure they are suited, and are especially in evidence at the afternoon tea dances in the Coconut Grove, and at luncheons at the Everglades Club or the Country Club. This year has brought the revival of the afternoon gown, and now quite elaborate toilettes are being worn at luncheons and at teas. Georgette crêpes and indestructible voiles, heavily beaded or embroidered, are in high favour. Lace gowns, too, are coming back again, and the lovely French hand-embroidered white

nets which are always so becoming, will again be worn at afternoon affairs.

For the dansant at the opening of the Everglades Club, Mrs. Jerome Bonaparte wore an exquisite crêpe gown in a soft hyacinth shade between lavender and blue, made with the new silhouette and many waving draperies that fluttered out like wings when she danced. Her chic hat to match was one of the very large ones newly in favour. Mrs. Charles Van Vleck, junior, was lovely in a similar frock of cornflower blue, and in a leghorn hat faced with blue and trimmed with tiny garden flowers.

A wide-brimmed white hat, wreathed with the tiny white flowers and green foliage of babies' breath, accompanied one of the exquisite all-white costumes which Mrs. Edward T. Stotesbury so much affects. Mrs. Willis Seaver Paine looked like a Watteau print in a demure little hat and one of the attractive dark Georgette crêpes printed with bright nosegays. Blue and crystal beads, in a conventional design, trimmed Mrs. Gustavus Walker's gown in one of the exquisite soft hyacinth shades. Her wide-brimmed leghorn hat was wreathed with roses. Mrs. Frank Pierce Frazier's gown was an exquisite white silken one, with a tucked skirt and a blouse inset with filet lace. Naturally, every one donned her prettiest frock for the opening of this delightful new club.

## SILKEN SPORTS CLOTHES

Sports clothes, like Gaul, seem divided in three parts,—those for real sports wear, practical and utilitarian, those which serve a double purpose, being worn from sunrise to sundown, and those which are frankly "dress-up" sports clothes that never go far from the beach, the veranda, or the wheel chair. Of these, the most beautiful and the least popular are the last. Some of the arbiters of fashion have appeared in Palm Beach wearing the most elaborate sports clothes, fashioned from the marvellous new American silks, and exquisite they are, and fragile, too; but one wonders how they would look after a set of tennis or a strenuous half hour on the links.

There is always the women of the carefully groomed sort on constant dress parade, with never a hair out of place, never a frill ruffled. But it is for her, with her exquisite skin, her beautifully dressed hair, and carefully manicured nails that all this array of filmy silken sports clothes—too frail for active wear—and of dainty hats, is fashioned. She will always be there, cool and crisp, to remind the gingham girl, in disarray from her rowing or tennis, that one may not enjoy exercise and sport and dress like a "dream of fair women" at the same time.

Mrs. Jack Rutherford is wearing one of the new bonbonnet sports skirts, which are considered very modish here and will be seen in large numbers at the spring resorts. The knitted silk jersey sweaters with skirts to match, trigly plain, seem to be having an amazing vogue in Palm Beach, and more and more are they being worn, as a change from the chiffon angora sweaters.



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*"All's well that ends in ruffles," said the frock that began in a prim waist and then burst into the fly-away skirt of the kneeling small person. Any lamb would follow the butterfly bow of the second frock when it tied Mary in a thistle-down skirt to drive any grown-up to envy*

## WEE FRILLS for WEE PARTIES

WHEN one is not yet ten, a party is a wonderful occasion that stands out glitteringly against a monotonous round of school and play and bed. It means any number of exciting things—such as cake and ices and a new frock of frivolous ruffles and gay coloured ribbons. Of all these glad-some things, the frock, of course, is most important, for upon its success depends one's poise, without which no young lady really enjoys a party. But, with a frock like any of those sketched on this page, one's social triumph is practically or, rather, positively sure.

The very smart young person who is kneeling at the top of the page has put her faith in net ruffles, Victorian puff sleeves, and floating ribbons. Though her bodice is as demure as can be, her skirt is just a succession of the narrow ruffles that are so much liked with the newest party frocks.

The other young lady at the top of the page has chosen flowered silk as the means to social success. There is a simple bodice, a high waist-line, and a

beruffled skirt that ends just above her chubby knees,—where skirts should end when one is very young. Then, of course, there is a sash which ties in a butterfly bow as big as those that come from Japan. A fine white quilling makes an attractive finish at the neck.

The little girl at the lower right on this page wears a frock that is delightfully inconsistent. Back and front, it is as straight and plain as rose coloured charmeuse knows how to be, but at either side it billows into the softest and frilliest of lace ruffles. A narrow charmeuse belt outlines the waist-line, and the frills are used to make the collar and the short sleeves.

Still another frock that is sure to make its small wearer happy is shown in the sketch at the lower left on this page. Tiny horizontal tucks trim the short waist, and narrow ruffles edge the neck and the short puff sleeves. A band of ribbon over each shoulder is caught in at the waist-line with a rosette of tiny ribbon roses and hangs in a loop and a long end over the skirt.

MODELS FROM DEBENHAM AND FREEBODY



*"A-tisket, a-tasket," warbled the small May queen under the large hat, and who could not warble in a frock of ruffles above chubby elbows, of tucks, and of lightsome ribbons?*



*Even a rose coloured charmeuse frock may get as far in a sedate career as a plain back and front, and then be inveigled away into the primrose path of ruffles and ruffles*

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## PARIS SETS FORTH THE MODE of 1919

(Continued from page 55)

foulard, forming a one-piece frock worn under a coat of the same material, but the frock is never all of satin or foulard. At the waist-line, which is kept very low, the satin or foulard skirt joins a bodice of embroidered black tulle over a transparent foundation of rose mouseline de soie with little cuffs turning back; a loose girdle made of a narrow band of black satin rose-lined is knotted loosely at the front or back. This makes a very practical costume for bridge or other afternoon affairs, for the jacket almost entirely covers the transparent top. Some frocks of black foulard with a large pattern in white are worn with jackets of wool materials, the revers of which, as well as the turned-back cuffs, are of foulard.

Chanel is again using the Chinese embroideries in dull colours, green and deep red, on soft satin. A long chemise embroidered in this fashion is a very handsome garment for afternoon wear.

All these models are simple and easy to wear, exactly suited to the life of the Parisienne to-day, a life of social gaieties, it is true, but a life which takes into consideration such things as the lack of motors and the very limited means to which the war has reduced very many women of fashion. Thus Mlle. Chanel has confined herself almost entirely to black costumes for evening wear, and these costumes are short and round of corsage, so that they might even be worn in the afternoon under a long manteau.

The sketch at the left on page 48 shows the simplicity of a gown with floating drapery, black and bordered with ostrich feathers. The plain waist is veiled with tulle which forms two wing-like puffs intertwined with ropes of jet, which hold the gown at the shoulders. Chanel repeats this model in black tulle, with floating draperies of bias black tulle about fifteen centimeters long, set one above another from top to bottom of the skirt.

A number of models at Chanel's show plainly the skirt longer in back than in front, giving the effect of a skirt badly hung. There are no sleeves on the Chanel evening frocks. Trimmings or bands of tulle hold the gown over the shoulder, after the manner of suspenders, giving a pretty line which emphasizes the curves of the figure.

The Chanel collection also includes some very pretty manteaux, which close at the side and come high at the throat, with collars made of crossing scarfs. A very successful cape sketched at the right on page 48 is of black satin lined with Nattier blue velvet. The lines are those of a box-coat, giving a touch of novelty to the cape which we have seen so much in the last two seasons. There was also a very clever wrap for days of rain or wind, a great pelerine closing in the front with great buttons covered with the fabric. A double scarf is thrown back over the shoulders; there are openings for the hands at either side of the front, and two great patch pockets are stitched on the front. In caroubier red or very dark green fabric, this is the ideal coat for summer-time bad weather and very new.

For evening wear, Chanel is making sleeveless wraps on gandoura lines, in which the opening for the hands is finished simply with a band of taupe or some other fur. On these wraps, the collar is very large, but though it is of fur, it is made exactly like those of wool, that is of two scarfs.

For the "Secret", the play by M. Bernstein which has reopened at the Théâtre du Gymnase, Mlle. Chanel has made for Mlle. Vera Sergine two gowns exactly suited to the taste of Paris. Many of the fashionable Parisiennes have already adopted these two models, which exactly fulfill the present need

for an afternoon gown very lovely in fabric and embroidery, yet suitable for wear under a loose wrap. Chanel has accomplished this frock to perfection.

The gown which Mlle. Sergine wore in the first act was of soufflé de soie fumée, embroidered in matching silk and bordered with gray rabbit. This gown, which is transparent, is worn over a foundation of rose de Chine satin. The little collar and the facings are of rabbit. The gown worn in the second act was similar in design, but was open at the sides, showing a foundation of rose crêpe trimmed with bands of gray squirrel, and having a squirrel collar similar to the collar of the first gown. On both these costumes, a soft girdle of the material of the gown was knotted at the side. Gray footwear accompanied both costumes.

Mlle. Chanel has also made a gown for the woman of middle age, which is designed with tact and distinction. It is of light-toned Georgette crêpe, and the plaited skirt gives dignity to the silhouette and is reticent as to the exact lines of the legs. Such a model is the fitting one for a woman who is no longer young, and the lines of whose figure have grown somewhat heavy. The round jacket, of the same material as the gown but embroidered all over, is bordered with gray rabbit, and a shawl collar of rabbit fastens at the left hip under a knot of narrow velvet ribbon of the same colour. The accompanying wrap of black satin with a great collar of sable is also designed for the woman who is no longer young, and it is a very successful model.

### WORTH

It is admitted, without question, that the most beautiful evening gowns usually come from Worth's, but this season, besides his large sumptuous collection of dance frocks, brilliant and supple Worth is showing a series of tailored costumes and afternoon frocks made to the taste of the Parisienne and easy to wear. The costume "Matinal" and the gown "Moka" are exactly the sort of costume that we need just at present before it is time for the thin frocks.

Worth uses embroidery on foulard frocks, which is a decided novelty; that is to say, he has combined with the familiar large patterns on a plain ground which characterize foulard, embroidered motifs harmonizing with the pattern, thus transforming a very simple costume into an elaborate gown.

Increased width on the hips is to be noted in some of the tailored costumes and on a number of afternoon frocks. As for the evening gowns, Worth has kept his clinging lines, graceful arrangements à la Salammbô or Cleopâtre, with all the beauty of form and colour which the Orient can offer. Nevertheless, on some of these evening gowns in black and silver or blue and silver brocade there is a suggestion of a tablier caught up and ending on the hips at the back, which seems to me to suggest the Louis XV panniers. But I repeat, I can give no adequate description of the evening gowns at Worth's; there is not one which is not a marvel of suitability, whether for a tall slim woman or for one of more rounded figure. I emphasize, therefore, this season the taffeta afternoon gowns trimmed with ruches. I also note a frock of beige toillaine with great pockets at the sides, which is a jewel of simplicity, with its loose waist and collar edged with plaiting.

A redingote in blue serge, finely plaited from the hips down, is worn over a plain skirt in black satin, and the front opens slightly over a guimpe of linon with black cravat. There are always contrasting effects in the skirt,

(Continued on page 124)







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## PARIS SETS FORTH THE MODE of 1919

(Continued from page 122)

that is to say superposed skirts in different fabrics or cut, as in the costume with the skirt of white mousseline de soie striped with fine threads of jet, which is covered with another skirt of very light tissue de jais. A serge dress is worn over an underskirt of embroidered linon, and a satin skirt has often a foundation of black Chantilly; these underskirts are, of course, transparent.

I am delighted with some very simple frocks with a suggestion of panniers on the hips; they are made of striped taffeta, blue and white, or black and white, and are very high but collarless. On these frocks a wide baby sash follows a very low waist-line and ties low in the back. The house gowns with great wing draperies of mousseline de soie or tulle are many and very rich.

One dress of a silk jersey so fine that it looks like voile de soie, is draped like a Spanish shawl with long fringe over a bodice of green and gold brocade and the two ends join in the back, weighted with fringe, and give this costume a vague grace and softness which are very new and very distinguished. It seems to me that this year even more than in previous seasons Worth has created very successful costumes and, I repeat, not only evening costumes but costumes for afternoon and even for the morning.

On the simple tailored costumes of this house, a straight band about twenty-five centimeters wide is often used as a fichu, crossing in front at the waist-line and held by a very narrow little leather belt. But the amusing thing about this use of linon, organdie, or silk lighter than the costume, is that it is edged with a fine embroidery of a different colour and ornamented with a little pocket similarly embroidered. On another tailored suit (sketched at the right on page 49), which crosses unevenly in front, we find only half a waist, that is to say, twisted silk cord or braid, starting from the buttonhole, goes as far as the middle of the back and falls straight weighted by a tassel; the other side of the coat remains loose. In general these suit coats are fuller, rather short, and have very wide revers extending some distance down the front; the sleeves are rather large from top to bottom.

Most of the evening gowns have trains, and they, also, are loose at the waist; the bodice is usually composed only of a draped girdle. Bands of jet, pearls, or coloured stones hold the dress over the shoulders. There are many original and clever ideas in trains, such as that of the frock at the bottom of page 49. Here two over-draperies of gold lace start from the waist-line at the front, forming an over-drapery down either side, and are drawn back to make a loose knot over the middle of the train near the bottom of the skirt. I also noticed some unusual arrangements of the neck-line on evening gowns. One costume has a collar turned back in most amusing fashion, as if it were a motor wrap. Of course these unequal revers, voluminous at the left and very narrow at the right, are lined in gold brocade or some costly fabric. Between the revers, networks of gold, fringe, diamonds, or precious stones fill in the front, leaving only a slightly low neck. Many tunics cut in kimono form and without sleeves are fastened on the side, showing a little skirt of tulle plaited or fringed with gold.

"Make long dresses!" said Madame Charlotte. "Yes, I am making a few for official dinners, for affairs at the Embassies, or for the opera, but with most of my patrons the love of dancing is so great that they wish only short frocks, dresses in paillette embroidery, metal brocades, or laces. I shall make

many evening gowns of white or black lace, of paillette or pearl embroidery, for it seems to me that for dances nothing else can be compared to these transparent fabrics.

"As for costumes for daytime wear, I should like to revive the tailored costume, embroidered or otherwise, which has been somewhat neglected in recent seasons. I shall make the skirt perceptibly longer than I have been making frocks lately, but all the same, the walking costume will remain short. My plan in taking the direction of Maison Premet is to make it as distinctive and as sumptuous as possible. I want the women of fashion to find here a distinctive difference in even the simplest costume. Fabrics, embroideries, and trimmings will all be of the loveliest sort, such as are suitable for wear by the most fashionable Parisiennes. An example is this dress of white brocade, in which the train is plain, leaving all the richness of silver lace to the front, and the tablier is in white pearls and strass."

There are no sleeves, or at least the smallest possible sleeves on the evening gowns at Premet's. The simple narrow braid usually crosses the top of the arm, sometimes holding a fringe. On this costume there is a fringe of pearls, and it appears again in the coiffure. Waistcoats are much used at Premet's in tailored costumes, which are of heavy fabrics and bring back the severely tailored jacket, of moderate width but opening with revers, a model which we have not worn for some years. It is by small details that this formal jacket will be enlivened. For example, a little band of linen or plain colour serge, simulating an underskirt, falls below a skirt of checked material.

A cuff of white linen, made like the cuff of a man's shirt, falls below the end of the wool sleeve and buttons with large fancy buttons. The bodice comes up to the base and to the nape of the neck, and the front opens only moderately, just enough to show a string of pearls. I notice that the skirts are usually narrow on the costumes at Premet's, and this will permit us to show the elegance of foot and ankle for at least another season.

PREMET

At this house, as almost everywhere, the tailored costume is of serge, with the skirt of irregular length, sometimes with fronts crossing one over the other sometimes with panels falling at the sides in one or two different lengths. On these costumes, a sort of modernized Medici collar covers a part of the back and is made of different material.

A short mantle, simply tailored, sometimes replaces the jacket on these suits. This is narrower at the bottom than at the shoulders, following the lines of the Breton cape. The diagonal line in the silhouette appears at Premet's on many evening and afternoon costumes and even on the tailored costumes. There are many waistcoat effects or blouses longer in front than in back, giving the effect of the waistcoat. Often the front of a costume is very different from the back. Sometimes a back will be of three flat tiers, while the front, beginning at the side seams, is draped. On the whole, the tailored costume at Premet's is much elaborated, not only in line, but also in the fabrics which are used.—satin, serge, tricot and embroideries in great variety, embroideries of pearls, of silk in the Japanese manner, those flat and bright coloured embroideries which have the effect of darned work. The sleeves are moderately long, sometimes larger at the bottom than at the top.

(Continued on page 126)





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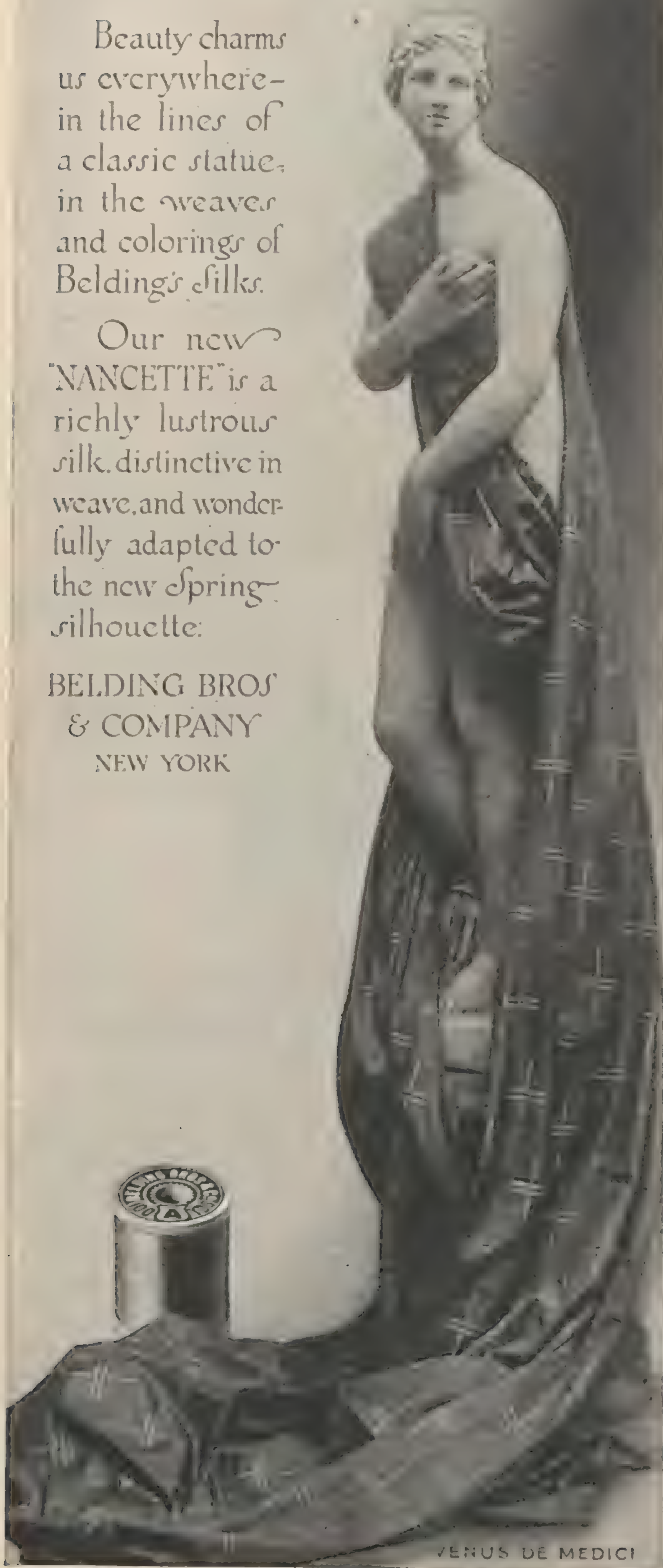


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VENUS DE MEDICI

## PARIS SETS FORTH THE MODE of 1919

(Continued from page 124)

and the shoulder is emphasized by embroidery in colours. When a costume is of taffeta, the trimming is in cloth or serge. Blouses are very elaborately embroidered and have little ribbons and plaits or fringes. There are blouses of a heavy light colour canvas which are very original. Tassels have not been forgotten at Premet's; they are used not only on blouses but sometimes scattered over afternoon dresses.

The afternoon dresses at Premet's are very youthful, very short as to skirt, much trimmed with floating drapery, and this drapery sometimes continues on to the bodice, which is even lower at that point, of course. Taffeta is sometimes embroidered in satin-stitch. But the greatest novelty, and one which seems to be exclusive with Premet, is the embroidery in raffia, a sort of dyed straw which is used in squares to ornament edges and side panels or to finish the bodice at the front and on the shoulders.

Some gowns of satin or soft silk have adopted the Revolutionary form and recall a model of fifteen years ago which was dear to not a few of us.

An original embroidery at Premet's is a mixture of crêpe de Chine, satin, and Japanese embroidery. These three materials are alternately set into each other in such fashion as to divide the frock into two parts, one forming half the back, the other half the front of the skirt. The model called "Tokio" is thus composed and is worn with an immense hooded cape, also embroidered; this is one of the treasures of the Premet collection.

I notice that many serge or foulard dresses have at the bottom of the skirt a little under fold of tulle either flat or very slightly shirred. On some of the summer dresses, this fold may even be of lace. Cut-out embroidery is another novelty in the Premet collection, and many trimmings of the sort appear on the back, sleeves, skirt, and bodice. In fact, the cape again influences this mode, permitting fringes, embroideries, and folds on very becoming lines.

The evening robes at Premet's are of a luxuriousness which I had foreseen from an earlier conversation with Madame Charlotte. Tulle is embroidered with gold or jet; antique embroideries are heavy with pearls; fringes and draperies envelop the body; laces and fringes of pearls are mounted diagonally,—iridescent pearls in the rarest of colours,—called "summer skies," "ocean," "sunset," or "tropic night,"—and these streams of pearls are of truly poetic beauty. Premet has found the very gown for the evening, one in which women dancing seem a dream.

Aside from this, the form of drapery replacing the train is one of the greatest novelties which I have to note. It is true that as a woman enters a drawing-room, nothing is prettier than the accompanying train, making her step slowly and giving rhythm to her least movement; but when she dances, nothing is uglier than the same train caught up over the arm. Madame Charlotte has found a remedy for this difficulty, in dropping from the shoulders two immense streamers made of the same stuff as the dress, of which one may trail when the other is thrown up across the shoulder, while the two together may form two birds' wings, or, better still, may be wrapped about the arm and free the silhouette for the dance.

MARTIAL ET ARMAND

Madame Vallé, who, even last year, showed such successful models with high collars and blouses adapted from the man's shirt, emphasizes that note to-day in her tailored costumes. She uses a great deal of very supple blue or black serge and also of serge in

pleasing tones of jade, green, or rose de Chine. Some wool weaves with black background are striped at very wide intervals with bright green or red. The skirt remains very narrow and very short, and jackets are rather full, crossing in the front and almost always opening in shawl fashion. The tendency of these jacket openings and collars is toward the Directoire.

Many tailored costumes this season are made of tricotine perlée, a new material from Rodier. Many of these costumes are trimmed with silk stitching imitating braiding. Sometimes very fine gimp matching the material of the dress is used on the skirt or on the bottom of the jacket in geometric designs. Very narrow fringes simulate three skirts on some of the jackets here. Sometimes also, there actually are three skirts, set one above the other and bordered with fringe. In this case the back of the jacket is shorter than the front. Collars are very large, framing the face, draped, and made of the same stuff as the costume. Leather is also much used as trimming, forming great pockets or borders coming five or six centimeters below the edge of the skirt, and also borders jackets and collars. On these tailored costumes, the sleeve is of normal length and width.

On blouses and afternoon frocks, it is another matter. The sleeves there are extremely short, so short that they barely cover the upper arm. At Martial et Armand's I also saw many wraps without sleeves, a sort of gandoura model, which is worn over afternoon frocks and is made of the same fabric as the frock. A few embroideries of Scotch design appear on the blue or black serge dresses in the form of lines on a part of the front or back, like a wide girdle. There are many very narrow leather belts, but on the other hand afternoon frocks have great scarfs knotted at the side or in the back. These scarfs are made of Scotch, or striped ribbons, and on afternoon frocks, when they are of taffeta or some soft silk, we see a girdle embroidered in coloured beads to match the little sleeves. It is noticeable that quite a few of these embroideries are applied unevenly, that is to say, they do not completely cover a part of the front or side, but they appear suddenly at the bottom of the skirt, applied at intervals and giving a distinctive note. Sometimes this embroidery appears in the back only, and there is nothing anywhere else on the frock to suggest it.

On a little frock of canary colour serge, Madame Vallé has put regulation suspenders, suspenders exactly like those worn by men and fastened to the girdle by plain buttons; they cross a little blouse of white organdie plaited and suggesting clearly a man's shirt.

Plain colour foulard is employed with a sort of embroidery which is very new, an embroidery of scattered motifs in beige or white silk according to the colour of the foulard, which is preferably very dark. A great deal of tricotine and silk jersey in clear colours are combined in afternoon costumes, and Chinese embroidery in jade green forms part of the bodice, stopping above the waist, on dresses of navy blue or black taffeta or soft silk. There are many dresses of two distinct parts, having the back in plain silk, and front in beige or old-rose Georgette crêpe; in this case the back is related to the front by suspender straps which cross and stop at the waist in front.

One of the very striking novelties is a costume made after a design by Madame Vallé. The feature of this costume is the use of fringes in coloured silk which form a large design applied to the silk fabric. These fringes, held at the bottom as well as at the top,

(Continued on page 128)





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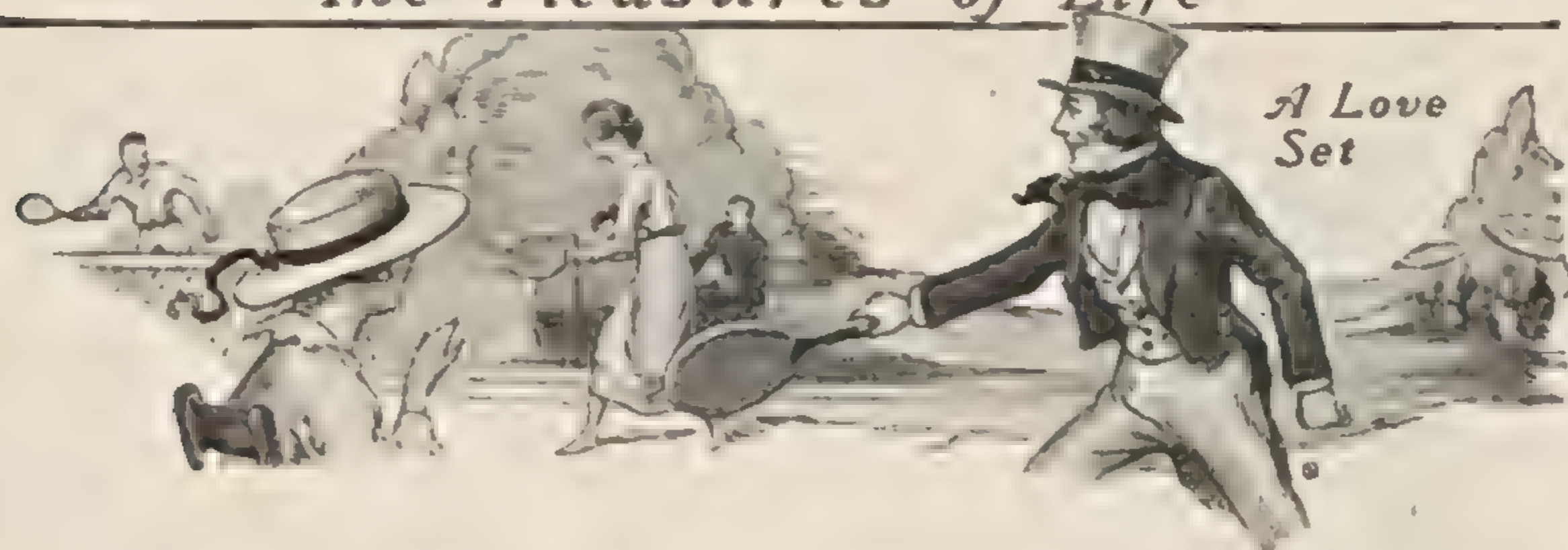
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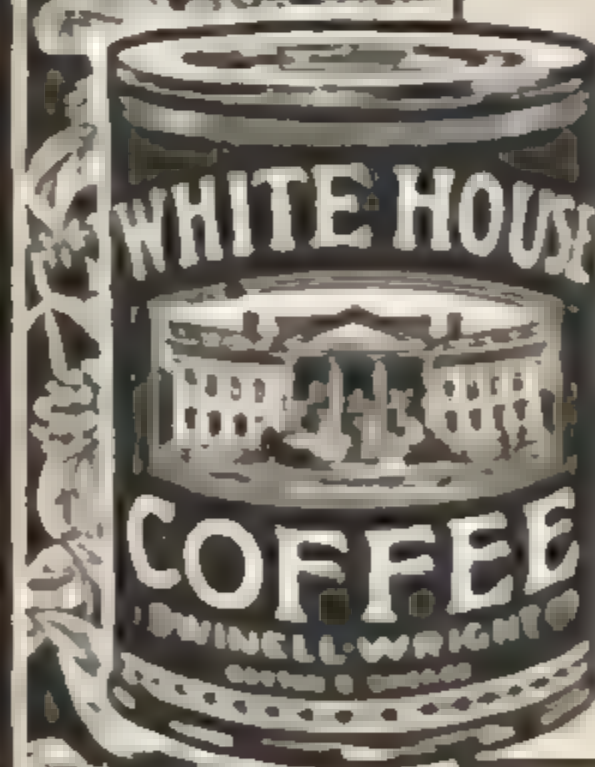
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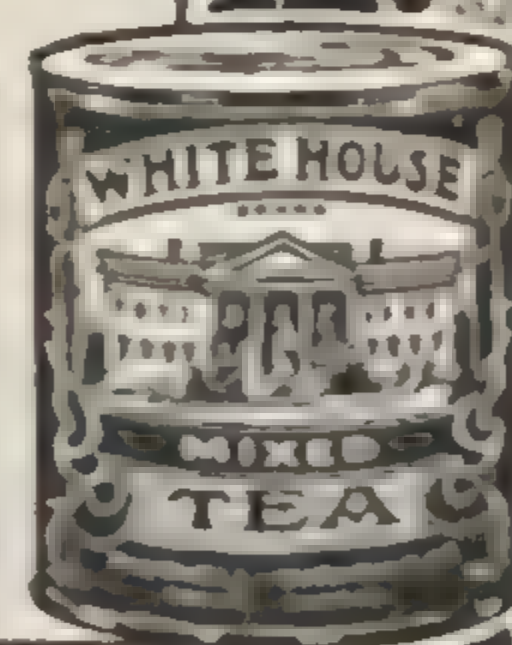


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## PARIS SETS FORTH THE MODE of 1919

(Continued from page 126)



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have less free movement than the fringes which are held at one point only, yet they give, when a woman walks, a charming undulation to the whole costume. This idea was taken by Madame Vallé from the wrong side of an old upholstery fabric. This same effect of a fringe sewed at the top and the bottom appears again on several other costumes at Martial et Armand's, but it is used only as a trimming on the edge of a skirt or a tablier and is not applied so as to seem part of the fabric.

Gorgeousness is at its height in evening costumes, which are marvels of metal brocade and embroideries so heavy that one wonders how women can wear them, much less dance in them. But we see there the way open to providing unlimited work to embroiderers and that is sufficient. We refuse to accept anything but costumes of gold, strass, or jet.

On a number of her evening frocks, Madame Vallé has added the detail indispensable at present to all evening gowns,—floating drapery. We are all wearing with our décolleté gowns a scarf of tulle or of Egyptian embroidery or transparent crêpe, which we gather up at will over our shoulders or about the waist; but Madame Vallé has had the idea of making these scarfs an accessory belonging to the gown. Not only has she embroidered them, elaborated them with borders, or made them of lace, but she has also attached them to some part of the dress. Thus they are never separated from the woman who wears them and add, at need, a mist of cloudy train to even the heaviest and most elaborate gown. It is a charming effect and I wish to emphasize it, because I see in this a coquetry which may be developed in many charming forms. On some evening gowns, this drapery is used as a sort of cape which falls down the back without joining the train, and this cape forms a veil in front to the base of the throat, but on the contrary is open in the back, showing a décolleté.

I have seen the same little wraps at Jenny's, and it must be said, also, that for afternoon as well as evening the mode of this season elects veils or scarfs in very light fabrics, usually transparent, which one throws over the shoulders either at dinner time or for the tea at five o'clock. These little wraps always match the dress and have similar embroidery. Madame Vallé has created a number of them which will be produced in a future issue.

RENÉE

Madame Renée, who is now installed in her new house and full of enthusiasm, prepared her collections before opening her salon on the Champs-Élysées.

"I am not in favour of any complete change in the mode," she said to me before the opening. "My clients, who are among the most fashionable in Paris, do not want any decided change in line. They all dance a great deal and they are anxious to keep the short skirt. Even for the official entertainments, the train will be completely separated from the skirt and of only moderate length. There will be a great deal of voile ninon, a great deal of silk tulle, and very little of the heavy fabrics. The bareness of the shoulders seems to me charming and I shall use my efforts to continue the mode through the spring. There will be some embroideries, but not a great quantity, and there will be no sleeves, of course, and no drapery. I want to revive the tailored costume, the strictly tailored suit with its coat with revers and its short skirt. This skirt I shall make noticeably longer this season, without, however, making it really long. I like trico-

tine and silk jersey, and I shall use them but especially in simple costumes for sports or country wear."

Madame Renée kept her word; she has not made any radical change in lines, but she has slightly widened the line at the sides, either by trimming weighted with balls and tassels, by embroideries or by bands of striped jersey. These bands of jersey which simulate tapes or embroidered straps are one of the novelties. Another new note appears in the blouses of draped jersey or canvas, which Renée shows with some of her tailored costumes. Many of these costumes are in blue or checked serge, and none of the skirts are plain. Slashed effects, usually made by floating panels, are sometimes hung at seven centimeters about the edge of the skirt which remains narrow; sometimes they are shaped like the skirts of a redingote. Black cords, applied crosswise after the Louis XII manner, sometimes ornament the full side of the skirt or jacket. They are always combined with little balls of passementerie. Madame Renée herself wore on the day of her opening a dress of black crêpe de Chine, the sides trimmed with violet balls and with a belt made of an arrangement in velvet poppies of different shades of violet.

Plain serge and blue foulard with a white design are frequently combined in Renée's collection. The serge forms a sort of redingote which may be crossed or opened over a foundation of foulard to which a great hem of serge is always applied to the border. Foulard is often cut in quite a new fashion. This is a sort of straight chemise with floating panels and side trimmings more or less evident, which float about a woman and seem to give her wings. There is a narrow belt of patent leather, of bias foulard, or of ribbon which holds the chemise at the waist with pleasing simplicity. Trimmings of white picot edging which accent the edges of the dress and bodice are very pretty and youthful.

In general, it is noticeable that all the dresses at Renée's are very youthful in line, for although there is width in some models, the trimmings, the cut of the bodice, the ends of the sleeves are all very young and simple. A little waistcoat of white organdie, worn with a blue serge dress, is knotted about the waist; another frock in fine deep blue silk jersey embroidered all over in gold silk has the appearance of a Chinese costume both in colour and in design. Most of the sleeves of this house are short and the collars are very loose. Bodices are loose, not fitted close in the back, and the tendency of the sides of the skirt to become voluminous is incontestable. Not only on organdie and batiste frocks, on foulard and the lighter silks, but on the very formal dinner and evening gowns, these widened lines at the hip are in evidence, a feature which is certainly an indication of the mode of next season.

Elbow sleeves at Renée's are finished with an elaborate detail; sometimes a cuff of white satin, several rows of cord of a different colour are applied; again the effect of the cuff is lightened by a bias fold of tulle, or the cuff is opened and ornamented with little bands of embroidery. Plain and flowered crêpes are set one into the other with a very fine embroidery matching the colour of the pattern. For evening, Renée has made principally short frocks on which jet, paillettes, and balls of silk give added brilliance, making a most effective dance frock. Sometimes a train adds dignity to these short frocks.

PAQUIN

Mme. Madeleine, so delightfully gowned herself and so distinctively  
(Continued on page 130)



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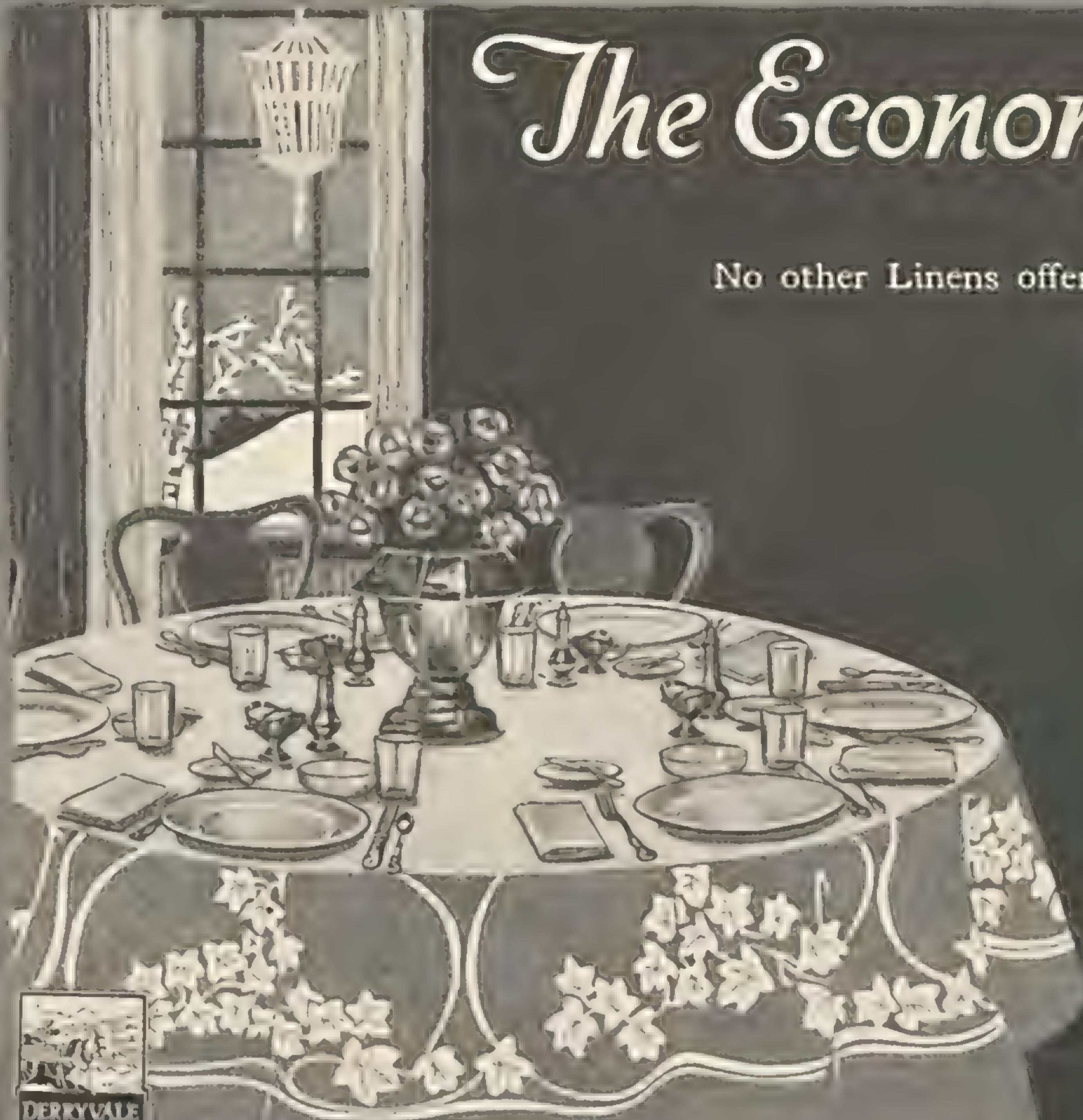
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## PARIS SETS FORTH THE MODE of 1919

(Continued from page 128)

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Parisienne, is a marvel of activity, intelligence, and understanding of her period. She is unwilling that any of her clients should be dressed like any others. Now that people have begun to dance again madly, she has sought out the dance frocks suited to each of the types of women who compose her clientèle. For those who are slim, she has created effects of drapery which make the entire gown seem as if made of a long scarf attached in front and knotted low in the back. For those who are less slim, she has cut the bodice in narrow bands joined by little lines of ribbon or velvet. This sort of gown is not fitted close to the figure, that is to say, it creates about the waist and hips a soft movement of fabrics which gives a much slimmer appearance than is given by a fitted gown.

Her collection is entirely new, not only in its tailored costumes, which are as unexpected as they are pretty, but in her afternoon gowns, which are quite different from those which we have known and which bring us a characteristic indication of the mode of the coming season, floating drapery, slashing, width on the hips and undeniably voluminous effects.

At this house some of the tailored costumes are made up of bands slashed and sewed with an ingenuity designed to charm the eyes which love change. In the nattes quadrillées, the dialines dégradées, or in the gandouras de Tlencen, those beautiful new fabrics from Rodier in stripes or checks, she has created models which differ widely from those which we have worn for two or three seasons.

A tailored costume of dialines dégradées has the jacket and skirt made with stripes cleverly arranged and tabs of the material folded back as a hem. A belt of white leather is run visibly through this hem and closes in front, repeating the effect of the other belt which encircles the jacket at the waist. The skirt is also cut in loose rounding tabs which float as the wearer walks. I notice often this effect of loose tabs or of open plaits which fly out, giving movement to the silhouette. The skirts of this house remain very short, and sleeves are long or short according to the character of the dress. There is not any single definite form at Paquin's, but it is noticeable that all the gowns, whether for afternoon or evening, are slashed; that is to say they are made of separate pieces of the same fabric or of different fabrics as the case may be, flying out, running one into the other, and most often held to the figure in but a single place, as at the waist or the shoulders, but hanging free and unattached elsewhere and fluttering as one walks.

Ribbon effects or narrow bands starting from the hips sometimes form a whole skirt; this is most often seen on dresses of taffeta, tulle, or foulard. At Paquin's there is an afternoon gown made solely of wide Scotch ribbons caught together in places but floating and flying out from the silhouette, yet artfully arranged so that they in no way impair the line of the figure.

Much pearl embroidery and much Chinese embroidery appear on the afternoon gowns, some of which have the effect of a double skirt, in which the upper skirt is embroidered or sewed with pearls and is wide just below the hips, while the underskirt is very narrow and without embroidery. A great deal of white jet is used to embroider dresses of black tulle and even wraps. Among these wraps is one of transparent tissu de jais, which is remarkable for its wide drapery of chinchilla forming a fichu collar. Capes for afternoon or evening wear are very voluminous, embroidered at times and always finished with a straight double

collar which falls away from the neck at the shoulders. The evening gowns of this house have very little train; the interesting point is in the scarfs which are draped all about the silhouette, scarfs which form the actual dress, draped on marvellous lines so that they give the impression that the wearer is clothed in scarfs cleverly knotted on the hips, shoulders, or at the ankles. Bracelets of pearl or bead embroidery often hold the skirt to one of the ankles and this gives a charming suggestion of hesitation in the walk.

On the whole, Paquin offers us something new in every sort of costume that we are looking for. The evening gowns are not easily described under any single class, for they are as different as the people who are to wear them. Two very handsome costumes which have been made by this house for the Countess de Salverte, are sketched on page 55. That which was worn at the ball given by the Baroness Henri de Rothschild. The skirt, cut in a V shape back and front, is of black satin up to the under-arm and is very narrow at the bottom. A chemise of embroidered white tulle falls from the shoulders and is cut off unevenly at the bottom above the ankle. Renaissance girdle in red pearls falls very low over the hips and ends in great tassels of the same pearls. A notable point is the original way in which Madame de Salverte wears her rope of pearls; it is draped like a berth from one shoulder to the other of the costume and, instead of being passed about the neck, is knotted at the breast and falls very low in front. As to the coiffure, a twisted fringe of black satin completely covers the head. The second costume, sketched at the lower left on page 55, was worn at a ball at the home of Monsieur de Gandarillas. It is of black velvet, and the skirt is formed of overlapping breadths. This skirt is short and shows a diamond anklet on the left ankle. The bodice is very new. It is made of narrow bands of equal width extending from the front and passing over the shoulders to join the waist in the back. This is worn absolutely without lining or underbodice, leaving the figure entirely unveiled. In the middle of the back, a tiny line of black velvet holds the two parts straight.

BEER

Monsieur Alex, who since the beginning of this season has created most of the models at Beer's urges that women adopt the long skirt,—not for the street, of course, since there are as yet no carriages; but he wishes that in the evening women should again have the beautiful rhythmic and hesitating walk which resulted fifteen years ago from the skirts too long in front which were then in fashion.

"It is a sort of blousing that I want to give to the skirt," said Monsieur Alex, "and this form, which seemed surprising in the first models which we made, now seems the most natural thing in the world, so well is it adapted to give that air of distinction which can not be given by a short evening gown."

Brocades and very rich fabrics are much used by Beer. Embroideries are used on almost all gowns and the train is naturally an essential part of the long evening gowns. For daytime wear, skirts remain short; there are few tailored suits; the preference is given to the afternoon frock over which is worn either a cape of matching fabric, or one of those long loose coats without indication of waist and with the panels falling loose. The waist is kept straight, without any suggestion of corset, in all the models of Beer's, whether in gowns of linon, of heavy fabrics, or of silk.

J. R. F.





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*A thing of hushed serenity and admirable balanced mass was Birge Harrison's "Morning Light"*

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(Continued from page 79)

and brimming to the eyes with gaiety.

Indian life has proved in recent years a theme of more than ordinary vitality for American painters, and they have made much both of its romance and of its exceptional decorative features. Three excellent canvases at the Pennsylvania Academy made use of this theme, so characteristic of the native country of their painters. Victor Higgins' "Fiesta Day," the finest of these, and Walter Ufer's "Going East" have already been seen in New York exhibitions. Less familiar was "The Buffalo Signal," by W. Herbert Dunton, a canvas which missed unusual excellence by a slight over-emphasis of the decorative qualities of the scene. The flying tails of the five ponies grouped on the hillside, the swaying bodies of their Indian riders, and the great scarf used as a signal combine to give a restlessness and a certain self-consciousness to a painting excellent in plan.

An immaterial thing of dream and mystery is Philip L. Hale's "Flowers in Moonlight," expressing in delicate colour an elusive thing which Swinburne sometimes caught in musical verse. A mood, a fancy, is this, of which this fair woman framed in her bright hair is a part, not in any sense of haunting tragedy, but because her dreaming whiteness belongs in some strange way in this still pool touched to brilliance by the moonlight and starred with other white flowers. In keeping

with the theme, is the finished technique of the artist, producing a surface which shows how lovely a thing paint in itself may be.

The portrait painters, though a considerable number were represented, showed nothing to rouse enthusiasm. By Cecilia Beaux was a portrait of Miss Marion Reilly, ably painted but neither very decorative nor very illuminating. Leopold Seyffert showed "Helen," an obvious imitation of the manner of Zuloaga, which possessed the merit of excellent design, but erred by over-emphasis of that very quality. Sidney L. Dickinson, on the other hand, though he told his story in the words of Velasquez, attained a considerable measure of success in "The Black Cape," and DeWitt M. Lockman was only a little below his usual standard of spontaneity and brilliance in his portrait of Miss W.

Paul Dougherty's "Heavy Sea" brought a freshening salt wind into these galleries lamentably deficient in fresh inspiration. A clever bit of genre painting was contributed by Oscar Gross in "At the Ghetto," a bit of keen observation in the outdoor Jewish market, presented with sympathy and by a well-handled brush. "Morning Light," by Birge Harrison, a serene winter landscape touched by the rising sun, takes us back to an earlier day in American art and almost charms us into regret that the day is past.



Chappel Studio

*The vanishing Indian has in recent years proved a most inspiring decorative theme for our painters. Successful, if somewhat over picturesque use, is made of it by W. Herbert Dunton in "The Buffalo Signal"*



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## VOGUE DESIGNS for FANCY DRESS

(Continued from page 59)



## PLUME BRAND QUALITY UNDERGARMENTS

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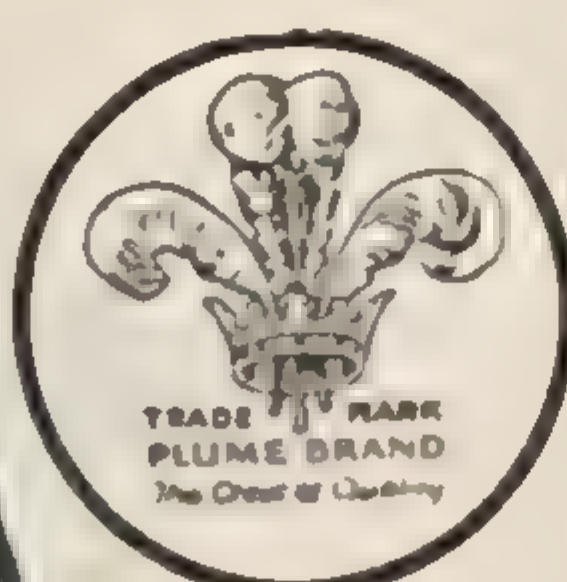
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frocks, and, before passing on to the Tiger! Tiger! ball, draped about their heads long black veils to form coifs.

On pages 58 and 59 of this issue of Vogue are shown some original designs for fancy dress done by one of Vogue's artists, Miss Rita Senger. The Robin Hood cap, with its huge feather, tops a reckless bit of Montmartre in the soft shirt and tie and the trousers of the costume on page 58. The green and blue cap with its feather of tan and brown, is worn over an auburn wig. With the silk shirt of a green yellow, is worn a tie in a vivid red orange matching the velvet vest with the amusing suspenders. The yellow orange trousers are banded with ribbon to match and with garters of the two shades of orange. The stockings and long cape of black lace make this costume fetching and original, and its fancies are tied by no particular period or nationality.

## AN EFFECTIVE PIERROT

The lightsome Pierrot, who smiles at his neighbour ingratiatingly, is clad in silk of a deep cream shade, slightly flecked with various soft shades of tan, blue, orange, and green so delicately applied that they scarcely show at a distance. Mask faces in soft shades of tans and blues may be either painted on or sewed on, while the tassel ears are in embroidery floss of a very dull burnt orange shade. The lower part of the trousers, which are of a fog coloured chiffon, fastens to the upper part with garters of soft blue and burnt orange ribbons. The cap is in the cream silk and dull blue with pompoms in deep cream and burnt orange silk, flecked in the same shades that appear on the costume itself. The shoes and stockings are cream colour, and the latter are spotted in the dull blue. The whole effect is rather soft and neutral in tone, but none the less enchanting. The make-up must of course harmonize with the costume in colour.

The lady in the high hat is decidedly reminiscent of Aubrey Beardsley. Under her coatee in old-blue moire is a grey pink tulle blouse with billowy sleeves. The plaited ruffled trousers

are in tulle, also, of a soft grey blue. The long surprising tails of the coatee are faced with brilliant figured cloth. The top hat—like the slippers—is in white metal cloth, ornamented with a cockade in tricolour, which is suggested in the entire design. A red wig completes an odd and unusually attractive and becoming costume.

The lovely costume of chiffon cloth worn by the veiled lady on page 59 is Persian in its swathings and gorgeous colours. Chiffon in deep blues and purples, is draped in every conceivable manner from back to front and to back again. Bodice and armlets are of pearls of various sizes, and on the brilliant head-dress of flame coloured chiffon there are ornaments of jet and pearl. The veil, in deep mysterious purples, falls from the head-dress, weaves into the drapery, passes between the feet in Oriental fashion, and attaches to the pearl armlets.

The gentle shepherd with the staff puts on his hat of vivid green over his red wig and drapes about him a bright blue graceful cape. This fastens with a buckle on one shoulder, partially covering his shirt of lavender crêpe and trousers of batik silk in rock, earth, and grass colours,—in other words, dull blues, tans, and greens. Black shoes and white stockings with grey cross-garters complete his simple but effective costume.

## THE "VICTORY COSTUME"

The lady in the "Victory Costume," demurely conscious of his attentions, or of her black boots, wears red and white taffeta or satin, under which are visible breeches of midnight blue spotted with dull gold stars. Silk in two shades makes the skirt, very full and draped voluminously from the front of the waist-line to the back. A scarf of red and white silk is carried over one arm when not worn over the shoulder. The white silk bodice is profusely decorated with wound stripes, war crosses, and all sorts of insignia, and places much faith in the gold citation cord over one shoulder as its only means of support. Around the head-dress of white flowers the gold victory wreath suggests a halo.

## NEW YORK HONORS THE UNIFORM

(Continued from page 62)

plete seclusion is to withdraw behind this plummy adjunct of her costume. As a rule these enormous fans are either black or white. The huge black fan, sketched at the upper right on page 63, was carried the other evening at dinner by a smart woman who wore a gown of black tulle run with heavy bands of silver. At the opera these huge fans are the sensation of the moment. So enormous was the white fan carried by the companion of Mrs. Howard Cushing the other evening at the opera, that try as one might, one could not discover her identity. Mrs. Cushing, who is just emerging from mourning, was indescribably lovely in a gown of ivory white charmeuse. With it she wore a bit of ivory lace across her shoulders, a long strand of pearls, and the most curious of earrings, consisting of two great gold balls which fell to an exaggerated length from beneath her burnished hair.

Interesting in their very simplicity and quiet dignity are the black gowns which Mrs. Vincent Astor almost invariably wears to the opera. Particularly effective was the one in which she

appeared recently, which had a tiny vest of cream coloured chiffon. With her pearls and softly arranged coiffure, the ensemble was delightful. Mrs. Astor, like many conservative women, invariably wears gloves at the opera.

An interesting shoulder arrangement gave charm to the gown of garnet velvet, worn by Mrs. Ogden Goelet at a recent performance of "Crispino e la Comare," when she entertained her nieces in her box at the Chicago Opera Company. The gown gave the impression of having slipped off the shoulders well on to her arm, but a strand of passementerie followed the usual lines of the shoulder straps and gave it a second line of colour.

There is no diminution in the vogue for the box-coat. A young girl who danced at the Club de Vingt the other afternoon wore a particularly good looking suit of Oxford cloth. This suit had a coat of this type and the long skirt which, Paris or no, New York still adheres to. Pointed fox fur topped this smart costume, and a small hat with many bristling feathers.





## DERMA VIVA

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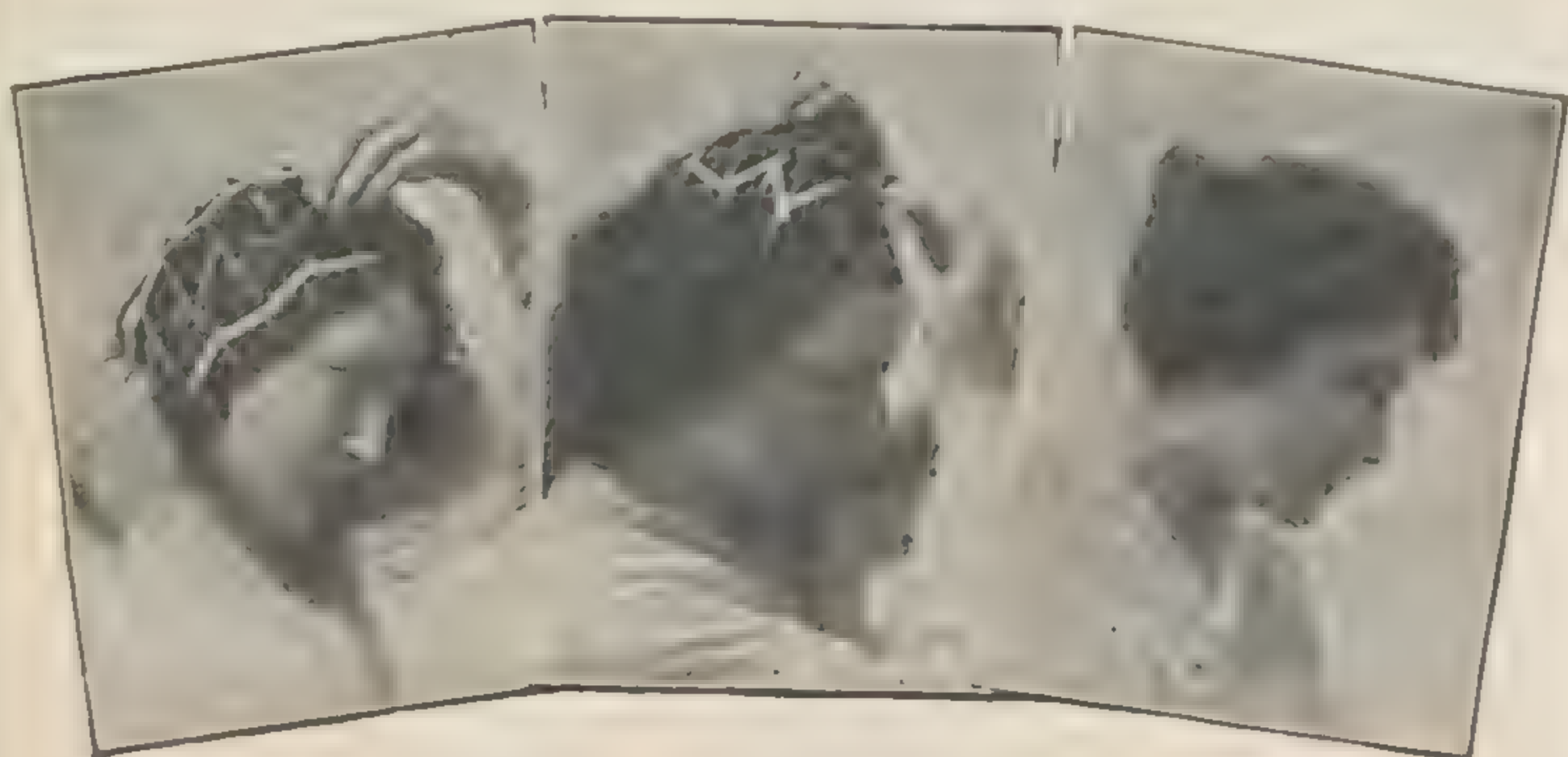


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## A NEW CLUB AT PALM BEACH

(Continued from page 69)

standing sentinel with their unexpected nooks and corners, and the long bricked terraces, is peculiarly well adapted, architecturally, to this semi-tropical climate, and no Venetian lagoon could be lovelier than Lake Worth with the great coconut palms fringing the sky of Southern blue. The Spanish mission influence prevails in the architecture, although here and there is a note of the Italian Renaissance, and the club-house combines the not unrelated beauties of the Italian palazzo and the Moorish architecture of Tangier or Spain.

The various styles are so used as to blend charmingly, and in the little villas scattered about the lovely gardens opposite, one finds orange and blue, pink and green and cream coloured stucco, just as in the villas that climb up the sides of the Alpes Maritimes along the French Riviera, or those that stand out against the hot Spanish sky at Algeiras or dot the banks of the Italian Lakes. This wealth of colour relieved by the green of palms and orange trees, with their glossy leaves, and the flowering vines brings pleasant reminiscence to those who know and love the European Riviera, far away, on the opposite shores of the ocean that pounds the cream coloured beach, a quarter of a mile from the Everglades Club.

### THE ADMIRABLE VILLA

In the villas, a bath accompanies each sleeping-room and there are large screened sleeping-porches, so that one finds comfort as well as aesthetic pleasure in one of these little houses, with their engaging foreign air, and one may enjoy all the desired privacy, yet have also the companionship of other members of the club and join them at meals in the great dining-hall. Most important among the separate villas belonging to the club is the Medical Villa, just opposite the club-house. Here, in preparation for care of the wounded soldiers, a complete surgery was installed, with a diet kitchen, a fully equipped laboratory in charge of an expert, a doctor's office and waiting-room, a small hospital ward, and rooms for nurses and others connected with this villa. This medical villa is like the hospitals connected with Mr. Singer's other clubs, save that it is far smaller. Though now happily not required by our soldier boys, this hospital, where skilful surgeons and hospital equipment are available for such emergency cases as may arise, is a decided asset to Palm Beach.

Mr. Addison Mizner, who was architect of the Everglades Club, remained in Florida all summer, superintending the construction of the buildings and carrying out his original plans for their decoration. The fact that the entire project was completed between May and February 6 speaks well for Mr. Mizner's work. The tiles used on the roofs of the buildings were all made at a factory in West Palm Beach, and the beautiful hand-wrought iron chandeliers in the living-room and the dining-hall were fashioned by an iron worker and blacksmith in West Palm Beach, following Mr. Mizner's designs.

The entrance to the club with its arched doorway and iron grille would be almost monastic in its severity were it not for the lovely groups of foliage plants and flowers that are arranged on either side. There is a wonderful old door from some Spanish house, and looking through the great entrance hall, which has its own reminiscence of a monastery, one sees a charming vista of orange trees laden with golden globes and a path leading from the brick terrace into the heart of the Jungle. Within the entrance, the office of the club

occupies the room at one side of the hall, and on the other side is a checking room. A boudoir decorated in green and yellow also opens off this hall, and one mounts a flight of steps to the loggia, from which a winding staircase ascends to the top of the club-house. The stone floors have no rugs, but squares of bright-coloured tiles from Tunis are set in them, and wicker chairs with gay chintz cushions, hand-wrought Italian oak tables, feathery fish-tail palms and tubs of luxuriant ferns, and the smoking-tables with great gay-coloured bowls filled with matches that really light, give life and colour, while keeping the sense of coolness.

### THE CLUB ROOMS

The great living-room has high arched French windows on either side, opening on the Court of Oranges on the lake side of the house and upon a brick terrace leading to the tennis courts and the Jungle on the other side. The room itself is spacious and has at one end a gallery with a railing hung with bits of ancient tapestry. The huge beams in the ceiling are blazoned like those of mediæval halls, with emblems and coats of arms done in bright colours, and the balcony rails and beams are enhanced in the same manner. The huge wrought-iron chandeliers are of particularly graceful design, and the fireplace at one end of the room is of the generous depth and breadth associated with feudal halls.

Refectory benches and deep comfortable chairs with curved backs and leather seats tempt one to sit for a quiet hour with the tempting array of magazines and art periodicals strewn about on the great tables. Under the gallery, in one corner, is the piano, and here the musicians gather to play for dancing at the tea hour when so many members and their friends drop in, or for dinner dances and the Sunday evening dinners.

Passing into the dining-hall, one sees a lofty magnificent hall, panelled with oaken panelling taken bodily from an old Spanish church and hung with crimson velvet embroidered in gold with tapestry and with excellent paintings by old masters. At one end of the room is a balcony from which one may look down upon the tables set with china effectively bordered with orange and on the beautiful chairs and buffets gleaming with glass and silver. The tall French windows look out upon Lake Worth and upon the brick terrace and the royal palms and orange trees, and on groups of foliage plants and ferns arranged carefully here and there.

### ATTRACTIONS OF THE TERRACE

The terrace is a favourite rendezvous at the tea hour, when the sun dips into Lake Worth and leaves the sky crimson with a wonderful afterglow, and in the evenings, for those who seek the romance of moonlit gardens in preference to the exhilaration of the dance, no more perfect setting may be found in all Florida. Some times at night, from the corner of the roof, a giant spotlight is turned upon the garden and the court, and over the lake beyond, and its strange light creates momentary effects of wonderful beauty. A few hundred feet from the shore a delightful little island rises from the lake, and near the club the picturesque wreck of an old boat projects from the shore, amid a mass of vines. Only gondolas are needed to create an illusion of Venice; indeed, in the enthusiasm of the moment, Palm Beach with its bougainvillea, its trumpet-vine heavy with

(Continued on page 144)



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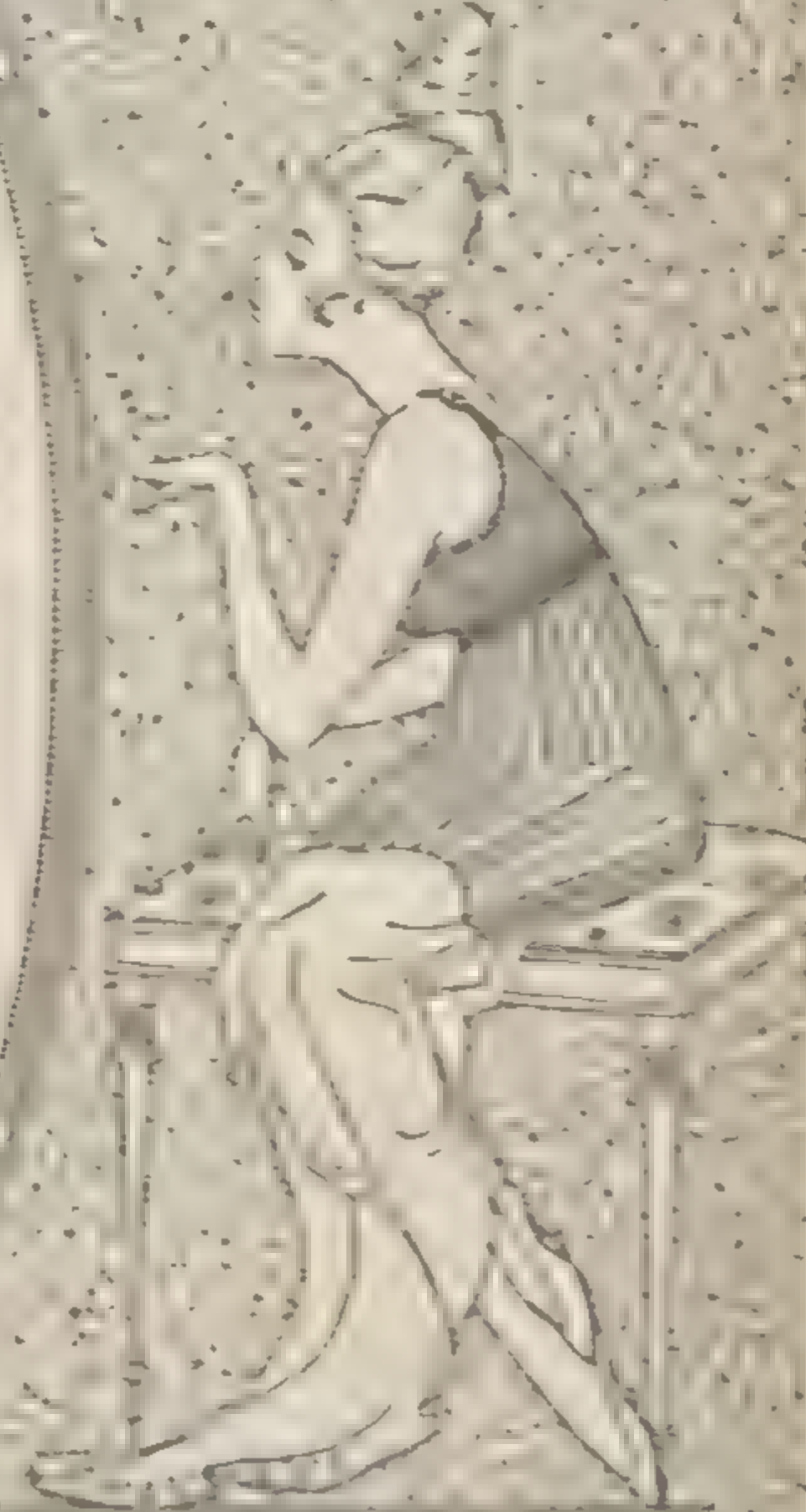


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(Continued from page 77)

no more escape from his own mind than a jumping frog can escape from his own shadow. It would be much easier for any writer to succeed in doing something better than his best than to succeed in a conscious and deliberate endeavour to do something worse than his worst. The cheap books of the world are written by cheap people,—that is to say, by people whose minds are easily and naturally cheap; and neither Barrie nor Pinero nor Galsworthy nor Shaw could write so good a melodrama of the type that used to flourish in the dear old days along Third Avenue as a man who worked sincerely to the best of his ability,—like Theodore Kremer, for example.

#### "TOBY'S BOW"

"TOBY'S BOW," from many points of view, is a curiously interesting play. It is the first dramatic composition by John Taintor Foote, who has earned an honest reputation as a novelist and writer of short-stories and ought to know a thing or two about the habit of authorship, which is mysterious only to those who hover without the pale and try to peek between the railings. The hero is a novelist. One might have thought that Mr. Foote—himself a writer of appealing fiction—would have tried to draw a character consistent with the facts of observable experience; but, instead, he chose rather to repeat the stock figure that has always, in the past, been popular upon the stage.

His hero, after having written a great novel (which does not seem so great as one might wish, after the best page of it has been read aloud to the audience), has soused himself with drink and deliberately descended to the practice of turning out best-sellers for the sake of making money. Something or other happens to make him climb upon the water-wagon; and he retires from the soul-destroying city of New York to recover his ideals in the salutary climate of Fairfax County in Virginia. There he meets, of course, the usual uplifting heroine; and, under her beneficent influence, he writes another novel that is even greater than the great book with which he had startled the world a few years before. But, as many sages have reminded us, no success is ever won in life without a corresponding payment; and, in the end, the author-hero is obliged to marry the soul-saving heroine.

The element of setting in this drama is even more conventional than the element of characterization. The first act is placed in that fabled Greenwich Village which has no real existence on the map, but which, because of habit, seems plausible enough when revealed upon the stage to the theatre-going public. This artificial Greenwich Village is a curious locality where chaste ladies—or ladies who, at least, are ninety-nine and forty-four one-hundredths pure—are accustomed to call on drunken bachelors in the middle of the night with one stocking off and the other on and clad above the knees in a perilously thin and all but easily translucent drapery.

The other acts are set in old Virginia; and nothing need be said in criticism of the conventional conception of the South for the benefit of readers accustomed to the artificial clamour that breaks out in any midnight cabaret when the leader of the hired orchestra decides that the proper time has come for playing "Dixie." The stage South is a curious hodge-podge of aged Confederate Colonels who wear drooping grey mustaches and frock-coats and talk at length about the Civil War,

and haughty heroines too proud to pay their bills, and ancient negro servitors who still are slaves at heart although, against their will, they were emancipated half a century ago, and mothers who remain great ladies despite the fact that there is a mortgage on the old ancestral mansion that is soon to be foreclosed. It is apparent that Mr. Foote, whose duty, as an honest author, was to depict the actual facts of life as it is lived now in Virginia, chose rather to follow the more easy road that had been trodden hard by countless predecessors.

But "Toby's Bow" is a play that is assuredly amusing and apparently successful. The people who compose the audience enjoy it without effort, because they have enjoyed the same material so often in the past. George Marion, an admirable actor who really deserves to be toasted as an "old stager," presents a finely studied and richly unctuous performance of an aged negro servitor. Norman Trevor, who is always likable behind the footlights, almost persuades the helter-skelter audience that actual authors behave like the hypothetical hero whom he charmingly embodies on the stage. The supporting company is good; the production is adequate; and this old-fashioned play, according to current indications, has been launched along the lines of a career that promises to be successful.

#### "THE NET"

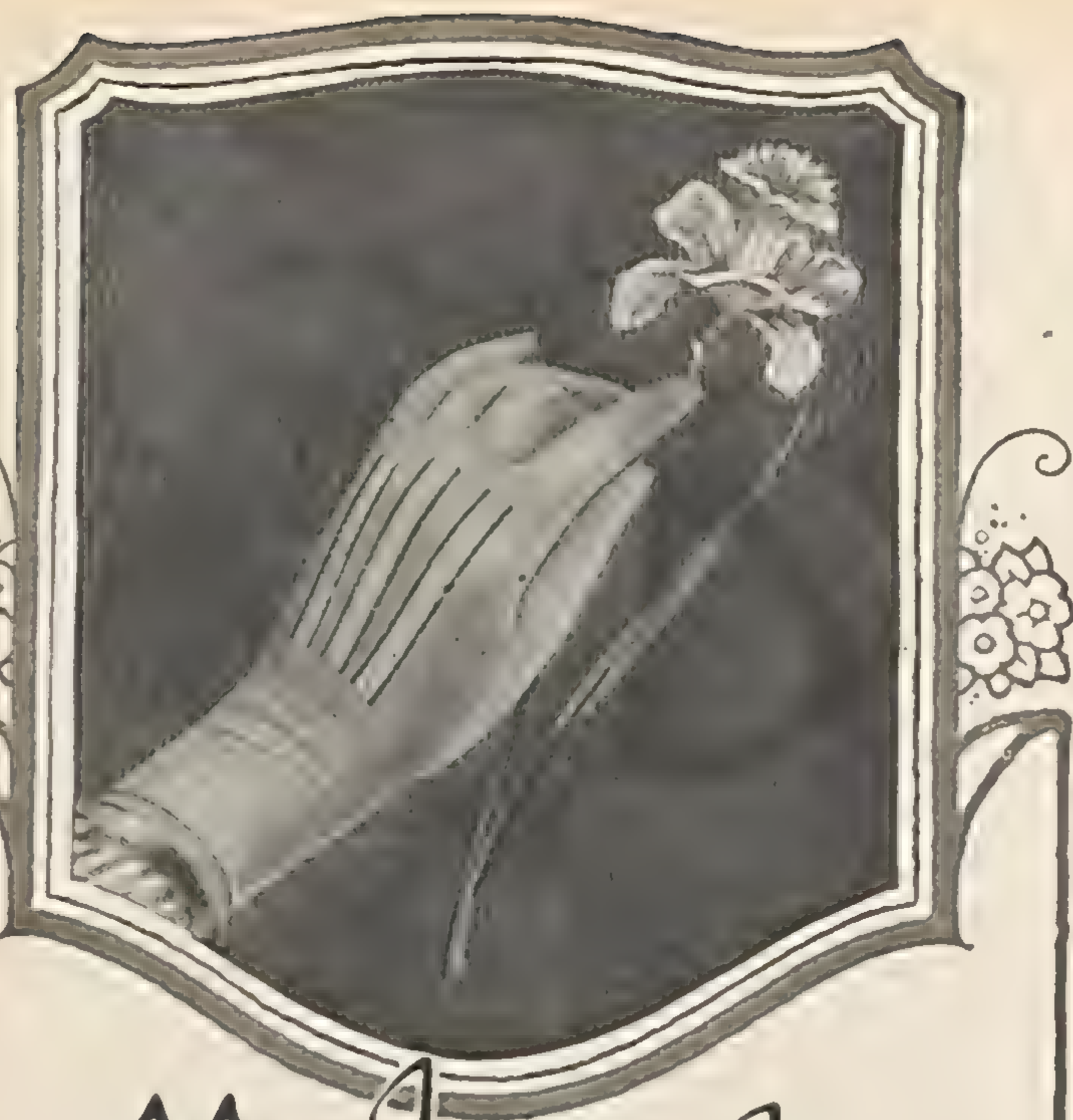
"THE NET," by Maravene Thompson, is also the first dramatic composition of a successful novelist. In two antithetic ways, it betrays its origin. On the one hand, it tells a story which is novel and ingenious, and the narrative interest is sufficiently sustained to hold the attention of the audience from the outset to the end; but, on the other hand, the construction shows a lamentable lack of dramaturgic skill. The author, by reason of her lack of practice in an unfamiliar medium, is not able to make the most effective use of her material; and a story that might have been made plausible by the employment of a few well-known devices of dramatic patterning is allowed to remain incredible and, therefore, in the artistic sense, untrue.

The heroine, Allayne, has long been separated from her wicked husband, Bruce Norman. In the first act, she goes to the studio of her cousin, John Royce, to confer with her husband over a matter of business. Norman is drunk and irritable at the time; he picks a quarrel with Royce and, in the resultant tussle, kills him. The murderer runs away; and, as the police enter, Royce announces with his dying breath that the man who killed him was Bruce Norman. At this moment, an utter stranger wanders into the studio, who is suffering from amnesia and has forgotten his own identity. Allayne, in the presence of the police, addresses him as her husband, Bruce Norman; and the stranger is arrested for the crime.

It is explained to the audience that the heroine's motive for this dishonourable action is a desire to shield her little boy from the disgrace that would be visited upon him if his father were arrested and executed as a murderer; but though the author assures us, somewhat sentimentally, that mother love excuses all things, there may be two opinions on that point. Still, the woman's questionable conduct is natural enough if we regard it merely as a matter of momentary impulse.

But the second act is harder to accept; for, though a month has passed, Allayne persists in her assertion that the sufferer from amnesia is her husband.

(Continued on page 140)



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## S E E N o n t h e S T A G E

(Continued from page 138)



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band and the murderer. The audience begins to wonder by what logic she expects to shield her child from disgrace by fastening his father's name upon an innocent stranger and sending a hypothetical Bruce Norman to the gallows. This question is never adequately answered by the playwright. Throughout the second act, the author has committed the technical mistake of forcing the audience to observe the strange behaviour of the heroine from an external point of view. It would have been wiser to adopt the traditional expedient of providing the heroine with a confidant, so that the audience might have been permitted to understand her motives.

The doctor who is endeavouring to cure the victim of amnesia suspects that he is not Bruce Norman; and, to test the story of Allayne, the doctor releases his patient from the sanitarium and orders him to go home to Mrs. Norman and live with her as her husband. The resultant situation is obviously interesting; and, if it could be made more credible, it would be profoundly dramatic. The stranger, who has forgotten his own past, believes that he is the husband of Allayne, because he has been assured repeatedly that this is the fact; and he is conscious of a growing love for her that is indubitably genuine. She, upon her part, is terrified by an ever-increasing consciousness that she is falling in love with this stranger whom she has claimed as her husband in order only to consign him to the gallows.

The Gordian knot is cut very quickly by the long sword of theatrical coincidence. The stranger suddenly recovers consciousness and remembers his actual identity. The husband reappears, and, when he tries to run away from the detectives who have surrounded the house, is shot down dead. By this providential accident, Allayne is made a widow and becomes permitted to marry the stranger who now loves her none the less despite the fact that he is presumed to have recovered his wits.

"The Net" is a bad play; but the story of the piece, notwithstanding its evident absurdities, is so intriguing that the commentator is tempted to surmise that it might have been turned into a good play by any dramatist of adequate ability and sufficient experience of the traffic of the stage. The cast provided by Lee Kugel is of more than customary excellence; for it contains such able artists as Kathlene Macdonell, Charles Millward, Byron Beasley, Francis Byrne, Charles Dalton, and Ben Johnson.

### "A SLEEPLESS NIGHT"

"A SLEEPLESS NIGHT," by Jack Larric and Gustav Blum, is the latest addition to the never-ending list of farces that employ the Palais Royal formula. The second act, which happens in and under and about a bed, is very funny. It always has been; and, presumably, it always will be. But the first act, which is designed to entice the congregated cast of characters into the bedroom, is comparatively tedious; and the last act, which is designed to get the characters out of the bedroom with no damage to their reputations, is comparatively dull. The piece must stand or fall, in the estimation of the public, upon the basis of the merriest irradiated by the traditional bedroom situation in the second act.

The chief fault of "A Sleepless Night" is a paucity of narrative material. The story is so conventional that it need not be summarized in a review. The chief merit of the play, upon the other hand, is a certain liveliness of spirit

which is expressed most evidently in the writing of the dialogue. In this farce, the spoken words are funnier than the patterned situations. When the authors of "A Sleepless Night" are more experienced, they will rely less upon their lines and more upon their structure. The first and last acts of the present piece—to quote an apt phrase from the practical vocabulary of Mr. George M. Cohan—are "full of good cuts."

"A Sleepless Night" is admirably acted by a company composed of such experienced farceurs as Ernest Glendinning, Donald Gallaher, William Morris, Lucille Watson, and Carlotta Monterey. There is only one person in the cast who appears to be ignorant of the art of acting; and her name need not be mentioned. The function of criticism is not to find fault, but to find merit and to advertise the fact of its existence.

### THE SHAKESPEARE PLAYHOUSE

IT was under the auspices of The Shakespeare Playhouse, an institution conceived and directed by Frank McEntee, that Walter Hampden's magnificent performance of "Hamlet" was given to the world. This "Hamlet" of Mr. Hampden's—which has justly been described by Mr. Louis De Foe, the dramatic critic of the *New York World*, as "easily the unique event of the dramatic year"—is still attracting crowded houses to the Plymouth Theatre whenever it is shown.

During the month of February, Mr. McEntee decided unwisely to present a series of special performances of "As You Like It" in addition to the current matinees of Mr. Hampden's "Hamlet." This decision was unwise, because it is always injudicious to follow a fine effort with an undertaking that is admittedly inferior. There was no part for Mr. Hampden in "As You Like It," and he did not appear in the cast. The production was haphazard; and the performance, regarded as a whole, was rather amateurish. The ambitious young lady who essayed the part of Rosalind revealed, by her reading of the lines, the fact that she had learned them by rote. In the most spontaneous of Shakespeare's characters, she showed an utter lack of spontaneity.

This inadequate performance of "As You Like It" might be forgotten without comment, were it not for the distressing fact that those people upon whom it was imposed may possibly have been deterred, by reason of this drear experience, from attending the really wonderful rendition of the rôle of Hamlet which has been delivered, almost magically, to a waiting world by the genius of Walter Hampden.

### "WASHINGTON"

"*QUEL geste!*" said Cyrano de Bergerac, as he tossed away his purse. In accordance with the French tradition, a beautiful gesture was rendered by Jacques Copeau, the leader of the visiting company of French players—Le Théâtre du Vieux Colombier—when he decided to appear, throughout the week which culminated with February twenty-second, in the leading part of an act selected from a chronicle play by Percy MacKaye, entitled "Washington: The Man Who Made Us," and translated into French for this occasion by Pierre de Lanux, of the French High Commission to America.

The critic, like the painter, should restrict his picture to a record of what he really saw when his subject was enthroned before him. Mr. MacKaye's ballad play of "Washington" may be,

(Continued on page 142)



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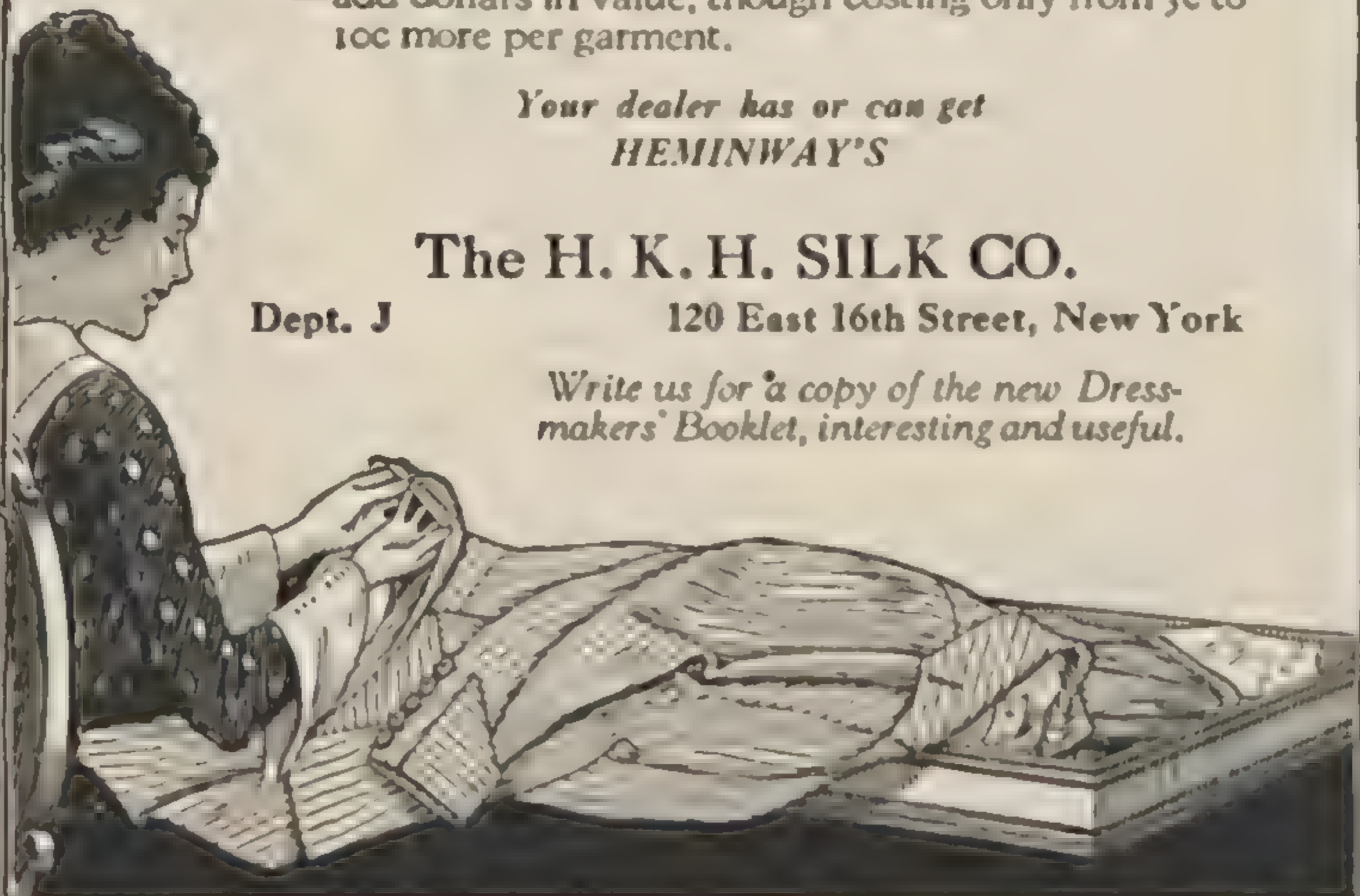
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## SEEN on the STAGE

(Continued from page 140)

or may not be, an important contribution to our traditional American literature; but the single act disclosed upon the stage of Le Théâtre du Vieux Colombier seemed almost oppressively undramatic. Furthermore, M. Copeau's attempt to render the rôle of Washington approached, at many points, the margin of absurdity. M. Copeau is an excellent actor, according to his kind; but he is utterly a Frenchman, and is unfitted by this very fact for the adequate depiction of a man so absolutely Anglo-Saxon in his temperament as the first President of the United States.

For this rendition of a single act of his ballad play of "Washington," the author, according to his wont, provided an elaborate apparatus of academic annotation. The piece itself was buried deep beneath a mound heaped up from the accumulated baggage of a prologue, an induction, a commentary, and a professorial appendix. The personal friends of Mr. Percy MacKaye must often wish that he may be visited sometime with a convincing realization that he is no longer an undergraduate of Harvard.

## "MONTE CRISTO, JR."

THE new show at the Winter Garden is essentially the same old show, exhibited under a new guise and advertised with a novel title. As usual, the book has been written by Harold Arteridge and the music has been composed by Sigmund Romberg and Jean Schwartz. But the present exhibition is somewhat better than its predecessors, by virtue of the fact that its basic story has been borrowed from one of the immortal romances of the world. Even in a travesty, the plot of "Monte Cristo" bites teeth as tenacious as those of any fighting bull-dog into the attention of the least expectant spectator who merely drifts into the theatre from the Great White Way.

To the credit of the Winter Garden, the fact must be recorded that the immortal merit of the plot conceived by old Dumas has not been abnegated utterly in the present version. A good story remains a good story, despite the intrusion of accidental annotations.

Among the many performers, the Dooley brothers should be praised for their remarkable ability to stumble and fall flat upon the stage in accordance with a rhythm that is absolutely calculated. A sense of rhythm is the secret of the soul of art; and by virtue of their evident familiarity with this entrancing mystery, the tumbling brothers who are written down upon the programme as Gordon and William Dooley must be celebrated by the commentator as veritable artists.

There is also a girl in the new production at the Winter Garden who "stops the show"—to quote a phrase of slang that is understood of the people of Broadway. Her name is Esther Walker; she seems, by the intonation of her language, to have been born and brought up in Louisville or thereabouts; and she reduces the house to unconditional surrender by her rendition of a lilting and enticing song which—overshadowed by some law that is soon to go into effect—celebrates with lyric eloquence the Desert of Sahara.

The Winter Garden remains a place to be frequented only by those whose brows may happen to be low at the hour of nine P. M.; but "Monte Cristo, Jr.," is more worthy of serious attention than any previous exhibition that has been presented at this huge and rather hectic playhouse.

## "THE ROYAL VAGABOND"

In 1913, half a year or so before

Count Berchtold of Vienna sent a letter to the Serbians that tore to shreds and patches the map of that heterogeneous empire whose destiny was in his keeping, the present writer chanced to visit the picturesque city of Prague, the capital of Bohemia. I had scarcely left the railway station before the "Humoresque" of Dvorák began, as it were, to whistle itself continuously in my ears, and I was overcome with a desire to hear some real Bohemian music in this home of the Bohemian composers. I proceeded to the best café in town and took a table. An orchestra of Czecho-Slovaks, arrayed in flashy uniforms, soon played a composition that was so popular with the native audience that prolonged applause required the rendering of another piece by the very same composer, which was received with equal rapture. The name of the composer was not Dvorák, or anything like that; it was George M. Cohan. . . . A year later, I smilingly narrated this incident to Mr. Cohan, as a sort of joke upon himself. If I remember rightly, he replied, "Of course my music isn't music; but perhaps they liked it because it is American."

Of everything that Mr. Cohan does, it must be said that, whether or not it is art, it is at least American,—as American as the Statue of Liberty, or Bull Durham, or Independence Hall, or chewing-gum. When this country, after straining for three years at a governmental leash, was tardily allowed to leap forth to the rescue of heroic France, it was inevitable that the millions of our young crusaders should go singing overseas. Who was it that wrote the words and music of that immortal song to which they marched away? The words were not written by the ponderously patriotic Mr. Percy MacKaye of Harvard; the music was not composed by the dignified and learned Professor Horatio Parker, of Yale. Instead, the whole heroic song of "Over There" was tossed off in an hour by Mr. George M. Cohan, of Broadway. And if ever, in a far-off future, the justice of mankind is dangerously threatened once again, ten million children in our public schools will stand up in their places and chant the great gigantic phrase, "The Yanks are coming!," to a stirring tune set down by Georgie Cohan,—our Georgie, of the dancing feet and twisting cane and sidelong slangy speech,—a "rogue and vagabond," like Shakespeare, educated to "small Latin and less Greek," but an artist who, by virtue of his keen ability to understand and to interpret the motives and desires of the multitude, deserves to be acclaimed as the present poet laureate of these United States.

Mr. Cohan and his works have long been accepted as one of our American institutions; but very recently this young man of many-sided genius has attained a new distinction,—the honour, namely, of adding an adjective to the already-overcrowded dictionary of our age-old English language. "The Royal Vagabond" is described appropriately, on the programme, as "A Cohanized Opéra Comique"; and the connotation of the manufactured adjective is so immediate and just that the late Professor Lounsbury of Yale may easily be pictured, by any one who relished the privilege of knowing him, as welcoming with open arms the dashing, dauntless entrance of this new word into the ancestral halls of our receptive English speech.

"The Royal Vagabond"—an opéra comique, with book and lyrics written by Stephan Ivor Szinney and William Cary Duncan, and music composed by

(Continued on page 144)



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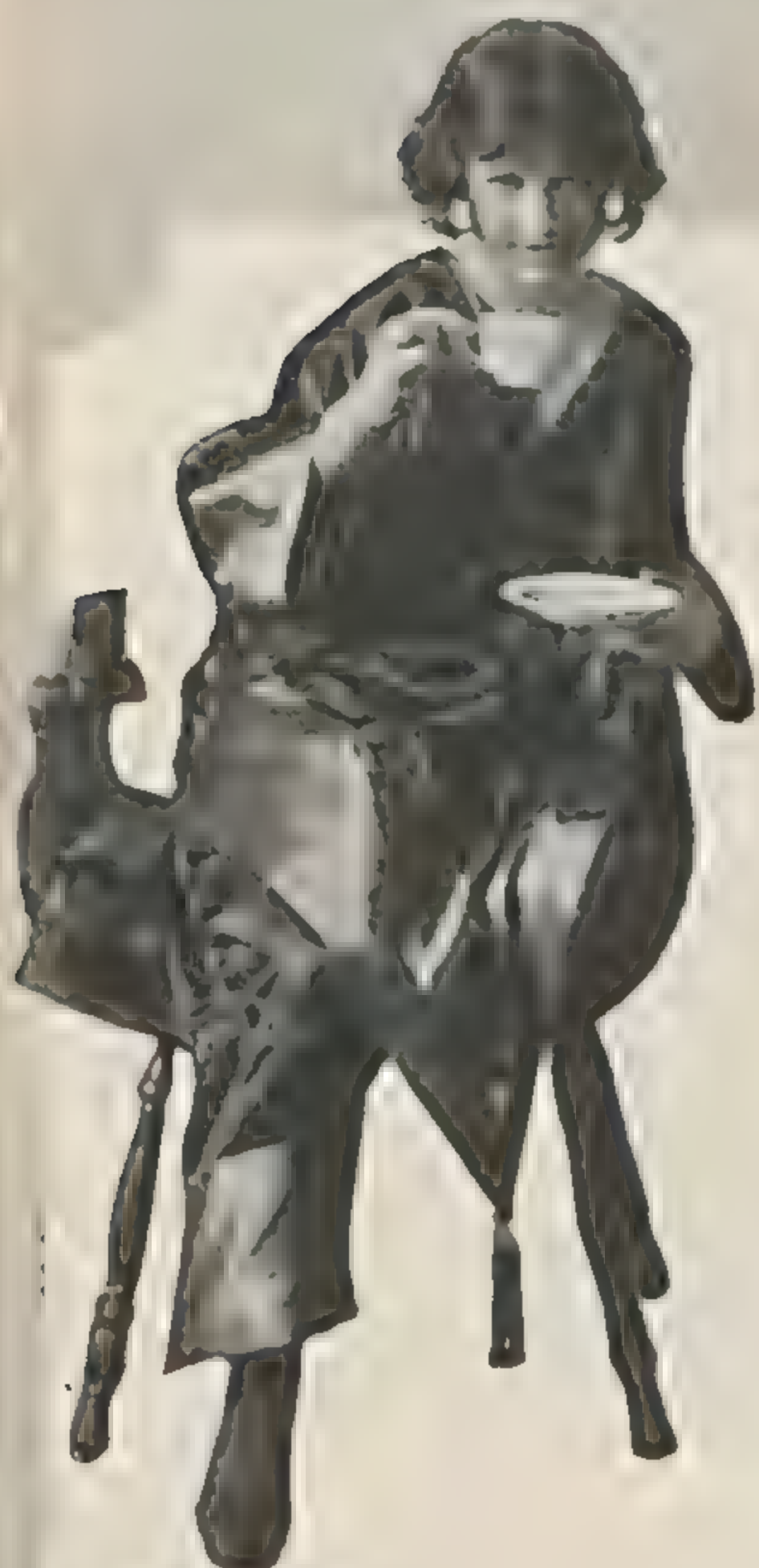
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## A NEW CLUB AT PALM BEACH

(Continued from page 136)

orange drops, and its royal palms and jasmine, seems almost lovelier than far-away Venice.

Upstairs, at the top of the winding staircase, one enters the offices of the secretary and the president, or passes out onto the balcony which overlooks the living-room and is used as a card room. There are some sleeping-rooms in the club, daintily but plainly furnished, with old-fashioned woven rag carpet on the floor, white enamel beds, and comfortable chairs, and with a bath with every suite. In the great square tower overlooking the balcony and the lake are special suites occupied by Mr. H. Nelson Slater and by Mr. Addison Mizner, who houses within his rooms a superb collection of antiques.

Aside from the large card-room on the balcony overlooking the living-room, there is a cozy card-room for men members only. In short, there is everything that could be expected of a club and more, for there is that indefinable atmosphere of homelikeness, which is so seldom found as to be welcomed with great enthusiasm and appreciation when it is present.

The Everglades Club has a full complement of motor-boats which are used for delightful excursions up and down Lake Worth, and many canoes which are paddled at twilight or other attractive hours sail along the palm-fringed

lake. Twilight is a favourite time for boat rides, and there is also a pleasant custom of taking along the tea baskets and making tea on board.

Large tennis courts will shortly be in use at the club, and a large purchase of land made last season by Mr. Singer will also enable him to build special golf links. All sports will be enjoyed here, including fishing, and the club even maintains a hunting lodge in the Everglades, where, splendid bags of game await the sportsman.

All around the Club, to the north and south, are springing up new villas and cottages and more pretentious homes, which are continuing to attract people to enjoy this delightful climate. The region of Royal Park, Poinciana Park, northward to beyond the Country Club and southward past the Richard Croker estate to Shore Acres, are all being rapidly developed along with the Primavera estates adjoining the property of the Florida East Coast Railway. Mr. Paul Chalfin, who decorated the superb Deering house at Miami, Mr. Addison Mizner who designed the Everglades Club, and several other well-known architects and decorators, are all concerned in this beautifying of Palm Beach. The Club has proved an admirable social centre for members of the cottage colony, and its membership continues to increase rapidly.

## SEEN on the STAGE

(Continued from page 142)

Doctor Anselm Goetzl—must have been a sad and solemn thing when it was first offered for production to the enterprising firm of Cohan and Harris. Since then, however, Mr. Cohan has waved over it the wafting of his magic wand; and the success of the piece is due almost entirely to the "Cohanization" of the fabric,—if an admiring commentator may be permitted to transform a connotative adjective into an even more connotative noun.

"The Royal Vagabond" might easily have been dismissed as an "old, unhappy, far-off thing" if Mr. Cohan had not dashed forth before the audience—not, of course, in his own person, but more subtly, as an unseen but manifest collaborator—to tell the public that the piece, as any one could see, was silly, but that this very fact afforded an added reason for participating in the exhibition with the contribution of collaborative laughter.

In other words, the brilliant Mr. Cohan rewrote the words and music of "The Royal Vagabond" in such a manner that the final text might be exhibited before the public as a sort of satire of itself. The piece begins with an opening number (both written and composed by Mr. Cohan) in which the characters predestined to follow the allotted lines which, by technical necessity, have been predetermined for them, successively appear and announce their functions to the audience. The argument that this device is historically sound is based upon the fact that it has been employed successfully for more than twenty centuries. It is not at all to the discredit of Mr. Cohan that one of his less gifted but more academic critics feels inclined to print the statement of a reasonable doubt that Mr. Cohan has ever read the plays of Plautus; yet the opening number of

"The Royal Vagabond" affords, to the interested student, a striking parallel to the prologue of "The Captives," which is regarded by the learned as one of the masterpieces of that Roman comedy which flourished long ago.

It is not at all necessary to record in print the basic plot of "A Royal Vagabond." It is, essentially, the same old plot that used to be applauded in the days of Eugène Scribe. But whenever the project threatened to topple over the abyss of the ridiculous, Mr. Cohan was cleverly at hand to save the situation by the technical expedient of assuring the gathered people "in the front of the house" that his own appreciation of the delight derivable from the enjoyment of absurdity had anteceded the intrusion of their own most clever criticism.

The best "numbers" in this satirical ensemble are those that have been "added" by Mr. Cohan. The present commentator knows even less about the subtle art of criticizing music than Mr. Cohan knows about the still more subtle art of composing music that can pass beyond the gates erected by such learned commentators as Mr. Huneker or Mr. Henderson. But, writing merely from the point of view of a casual attendant, whose brow is neither unusually high nor unusually low, the present scribe may offer an opinion that the musical numbers composed by Mr. Cohan reveal the inherence of a sort of "kick" that seems to be lacking in the unassisted offerings of his collaborators. Mr. Cohan may know as little about music as Shakespeare knew of Greek; but he has a keen ear for rhythm and for tempo; and an undeniably artistic sense of time is a gift sufficiently unusual to be hailed as truly great in this chaotic epoch when—as Hamlet said—"the time is out of joint."



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## THAT FRANCE MAY LAUGH AGAIN

(Continued from page 72)

of the American offensive at St. Mihiel, the A. F. F. W. workers visited a certain hospital near the front, to see if they could be of any service. "The offensive may begin at any minute," said the U. S. Army surgeon-in-charge, "and our supplies are still on the way. Can you help?" The next morning forty cases of supplies had been delivered by the A. F. F. W.

This fund has no support other than that sent by those members of the generous American public who wish their gifts distributed in the direct and personal manner characteristic of the A. F. F. W. workers. In almost every little town, the length and breadth of this country, earnest committees work all day fashioning garments. These cases of supplies are shipped to the nearest of the five main centres, New York City, Boston, Baltimore, Chicago, or Seattle, and from there to France and to those in need of help.

### A WHIMSICAL SHOP

Money has been raised, too, by small local committees in this country that have established tea-rooms or specialty shops. One shop in New York which raised over four thousand dollars in two months, sold everything from cans of milk and rice to a green evening gown. It was a most charming and irresponsible collection of lovely or humble things, all of which had been donated. There were brilliant strings of Chinese beads, antique bits of jewelry, historical quilts, old laces, a few paintings, and a thousand odds and ends. These were arranged in cases and on tables, so that the fancy of the curious buyer might be caught by any number of frivolous or wonderful trifles. Last, but not least, there were the dolls.

At Christmas time, several of the great New York modistes dressed wavy-haired, big-eyed dolls in a number of charming costumes. Some of them were in uniform. There was even a dashing lieutenant with a strict regard for military perfection, and his pink-checked war-bride, a fluff of white chiffon. From the sale, five hundred and sixteen dollars was realized.

Another lovely group of dolls, some of which are sketched at the beginning of this article, is now ready for sale

by this New York committee. They are an irresistible little band, these dolls. Bergdorf-Goodman has dressed the Emergency Canteen Girl, at the extreme right, whose uniform is so perfect and so becoming that she might well dazzle any less fortunate doll. Hickson made a gay party dress of canary colour for the curly-headed maiden holding out appealing arms in the centre of the sketch. The quaint Alsatian boy and girl trip from Maison Jacqueline, and Berthe Chables dressed a brother and sister from Normandy. The exquisite fluffiness of the yellow-haired person second from the right is due, of course, to Lucile. Information in regard to buying these dolls may be had by writing to Mrs. Chauncy Kerr, care of A. F. F. W., 73 Park Avenue, New York.

There was an extremely interesting shop, too, in St. Louis, called the Allies' Shop, which was operated by prominent society women for the joint benefit of the American Fund for French Wounded and the Junior League. Although it was in existence only two months twenty thousand dollars was cleared.

The first floor was devoted to the sale of second-hand articles. No rummage sale was ever held in a more attractive setting. Imagine pale grey walls and green lattices with booths scattered about filled with their promiscuous treasures; books, toys (of course), clothes, jewellery, art needlework, furniture, and the endless novelties which one immediately associates with a fascinating sale of this sort. You might find side by side a giddy little pair of satin slippers or a reproduction of one of the Florentine Madonnas.

The Junior League was responsible for stocking this gay shop, and many ingenious methods were employed to secure the necessary goods. One of the happiest ideas was "Bundle Day," when huge packing boxes gaped conspicuously on busy street corners. All labour, of course, was voluntary. The use of the building, the lighting, and the heating were donated. Materials used in the French village were contributed by business houses, and the labour of construction it was also supplied gratis.

(Continued on page 148)



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# The Specialist Shoe

Will train the tiny feet in the way they should go

SOLD ONLY BY FRANKLIN SIMON & CO.



**BABY'S** tiny feet need protection and support and comfort and room for growing. It's a lot to get into a baby's shoe, but the *Specialist Shoe* does the trick.

A physician designed it—a man at the head of the orthopaedic profession, who knows just what baby needs in a shoe.

Made of superior quality white buckskin, also tan or black kid-skin, laced, flexible hand-sewn, turned soles.

Ages 1 to 2 years  
Sizes 2 to 5

**\$3.50**

Children's Shoe Shop—Third Floor

# Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

# VIVAUDOU'S

## Lady Mary

"the fashionable fragrance"

Fashionable—because its pleasing fragrance is worn in harmony with priceless pearls.



**VIVAUDOU**  
PARIS-NEW YORK

FACE POWDER 50c  
TALC 35c

Crucible of **MAVIS**  
Inimitable!





## The Charm of Easy-Fitting Middies



TRADE MARK

**I**F you could only hold a Paul Jones Middy in your hands as you read this magazine! How realistically it would visualize all the things we have to say about it!

"Paul Jones Middies," the advertisement would start, "are the highest quality middy blouses manufactured."

And then you would turn to the middy itself for proof—examining it carefully—rubbing it between your fingers—getting the feel of it—noting the deft little quality touches that mean so much to the finished garment.

Somewhere quite near your home there is a representative Paul Jones store, where you will find displayed the full 1919 line of Paul Jones Middies.

This year particularly we believe you will find it well-worth your while to look for the Paul Jones label—your never-failing guarantee of superior style and quality.

*Write for the Paul Jones Style Book.*

**MORRIS & Co., INC., Originators**  
414 North Eutaw Street  
Baltimore, Md.

*Paul Jones Sailor Suits for Boys. Also made with short pants. Your dealer will be glad to show them to you*

# PAUL JONES MIDDIES

## THAT FRANCE MAY LAUGH AGAIN

(Continued from page 146)

But the great source of funds must remain the American public. This country must not forget how much there still is to be done. The tubercular children of France need care and immediate help, for exposure and hardships have left them in a perilous state. The American Fund for French Wounded has established, at certain of its dispensaries, tubercular pavilions. At Nancy, during the war, all the children except the afflicted little ones, were sent into the interior of France by American or French agencies. It was strange to see them go. It was as if the Pied Piper had again played on his weird old flute that too-magical and appealing strain. Seven hundred pairs of little feet pattered down the steep path to the station. Light-hearted and gay, each sturdy little fellow had his rolled blanket over his shoulder and his hat cocked above provocative French eyes. That was before the signing of the armistice. One did not know then if they ever would return. At last Lorraine will have her children home again, on the streets and along the hillsides.

But the tubercular children, who had to be left behind, were tenderly cared for. At the American Fund for French Wounded they were given milk and eggs, and they came every morning to the pavilion where they could play in the sun or sleep on steamer chairs in the clear air.

### A CLUB FOR THE MARINES

You are also being asked for still more aid by the Fund which helped the gallant-hearted troops Uncle Sam sent over to the country of Lafayette. It is a point of national pride that the U. S. Marines stemmed the German tide towards Paris. Perhaps few people know, however, of the cheery club organized by the A. F. F. W. for those same boys at the front, before they went into the battle at the Marne. They had only an asthmatic little French stove that coughed and wheezed and required heroic assistance before it consented to heat water to the boiling point. But the workers were indefatigable. There were always steaming cups of chocolate and plenty of cigarettes, besides the chewing tobacco which the men used on hikes or in the trenches when smoking was often impossible. Watches could be repaired there, too, and films developed and small cheques cashed. The boys grew to love the place. It was a breathing space before the gallant farewell that might mean the end of all gay adieus, all friendly smokes in a room hung with bright curtains. One man—he fell not long afterward at the Marne—wrote to a worker of the A. F. F. W.,

"I seen you one day when I came from a hike, sitting on that there box, making them there curtains, and I said to my pal, 'Gee, she ain't no frog!'" The A. F. F. W. workers felt from that time on that not being a frog was the highest possible praise.

### PINK PYJAMAS

Then, too, you will want to know about the case of the American lad in a French hospital, who had brought down a Boche plane and afterwards fallen, mortally wounded, within the French lines. The great general had come himself to thank the lad for his brave service. The boy was dying, but no one thought of weeping. He smiled merrily at the group around the bed. Then the general in the horizon blue uniform stooped and pinned the medal of honour on the pink hospital shirt—one that had been donated by the A. F. F. W. It was a gay spot of light; and all the poilus, cheering feebly from their beds along the wall,—they, too, wore pyjamas and shirts of the same whimsical colour.

It is so easy to forget those little villages tucked away in their grey corners. One is not apt to remember the old grandmother weeping for her treasured china with the gold rims, or blind Jacques whose father died long ago on the battlefield and whose mother—but one does not mention that. The A. F. F. W. will not cease its services until there is no longer any need for them. You can send them clothing or money. No cheque is too small and no cheque too large. You may know that as soon as you have mailed it to the headquarters at 73 Park Avenue, New York City, your responsibility is over. It will mean milk and eggs, perhaps, for an anxious family reunited in some shattered town, or warm clothes again for the old old grandfather who sits in his lonesome corner staring wistfully into space.

### THE POWER OF ONE LITTLE CHEQUE

After you have put your signature on a slip of paper, the workers of the A. F. F. W. will see that all else is done,—that the right pair of cold hands slips into woollen gloves somewhere on the other side of the big ocean across which your boy sailed home. If American boys went gaily off to fight for France, to keep the bright French colours flying, unquestioning to die for France, you cannot hesitate, can you, to do a small bit more to aid the land they loved? Surely you must respond to the honest compliment of the Marine who fell beside the Marne, "And I said to my pal, 'Gee she ain't no frog!'"







**De Miracle**  
*Every Woman's Depilatory*

**Remove Hair**  
*the Common-sense Way*

FOR immediate results use De Miracle, the original sanitary liquid. It devitalizes hair, which is the only common-sense way to remove it from face, neck, arms, under-arms or limbs. De Miracle requires no mixing. It is ready for instant use. Therefore, most cleanly, convenient and simple to apply. Wet the hair and it is gone.

To know the difference between De Miracle and other methods use it just once, and if you are not convinced that it is the perfect hair remover, return it to us with the De Miracle guarantee and we will refund your money.

**De Miracle** Three sizes: 60c, \$1.00, \$2.00  
*At all toilet counters, or direct from us, in plain wrapper, on receipt of price*

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# Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

## BABY BOOK

From the Infants' Apparel Shop

*Baby Book*



Franklin Simon & Co.  
FIFTH AVENUE - NEW YORK  
37th and 38th Streets

IN preparing this Baby Book, we have illustrated every needful for the Baby from Infancy up to two years.

Featured are complete layettes at various prices, also the daintiest of dresses, many entirely hand-made for the baby in long or short clothes.

Also showing Nursery or Playroom Furniture, Toys or Perambulators.

*At Special Prices*

This "Baby Book," for the mothers of babies and for expectant mothers, will be mailed free upon application.



**Well Shod Women**

—are wearing shoes that harmonize in color with their gowns. Smart shoes of "F. B. & C." Kid in color No. 24, or of "F. B. & C." Kid in color No. 88, are the footwear fashions decreed by the Style Committee for Spring wear. Summer styles have been forecast at the Southern resorts where smart shoes of "F. B. & C." White Washable Glazed Kid, "No. 81," were the acknowledged leaders of fashion. This is the only leather which "Fits on the Foot like a Glove on the Hand," and requires no mussing dressing.

**"F. B. & C." Kid**

Look for these "F. B. & C." trade marks stamped on the inside of shoes. They assure "The Best There is" in fashion and leather.



**Note**  
"F. B. & C." Kid is made only from imported kid skins, and is in greater demand than ever. It is increasing daily in scarcity, for shipping conditions are still congested. Early buying is strongly advised.

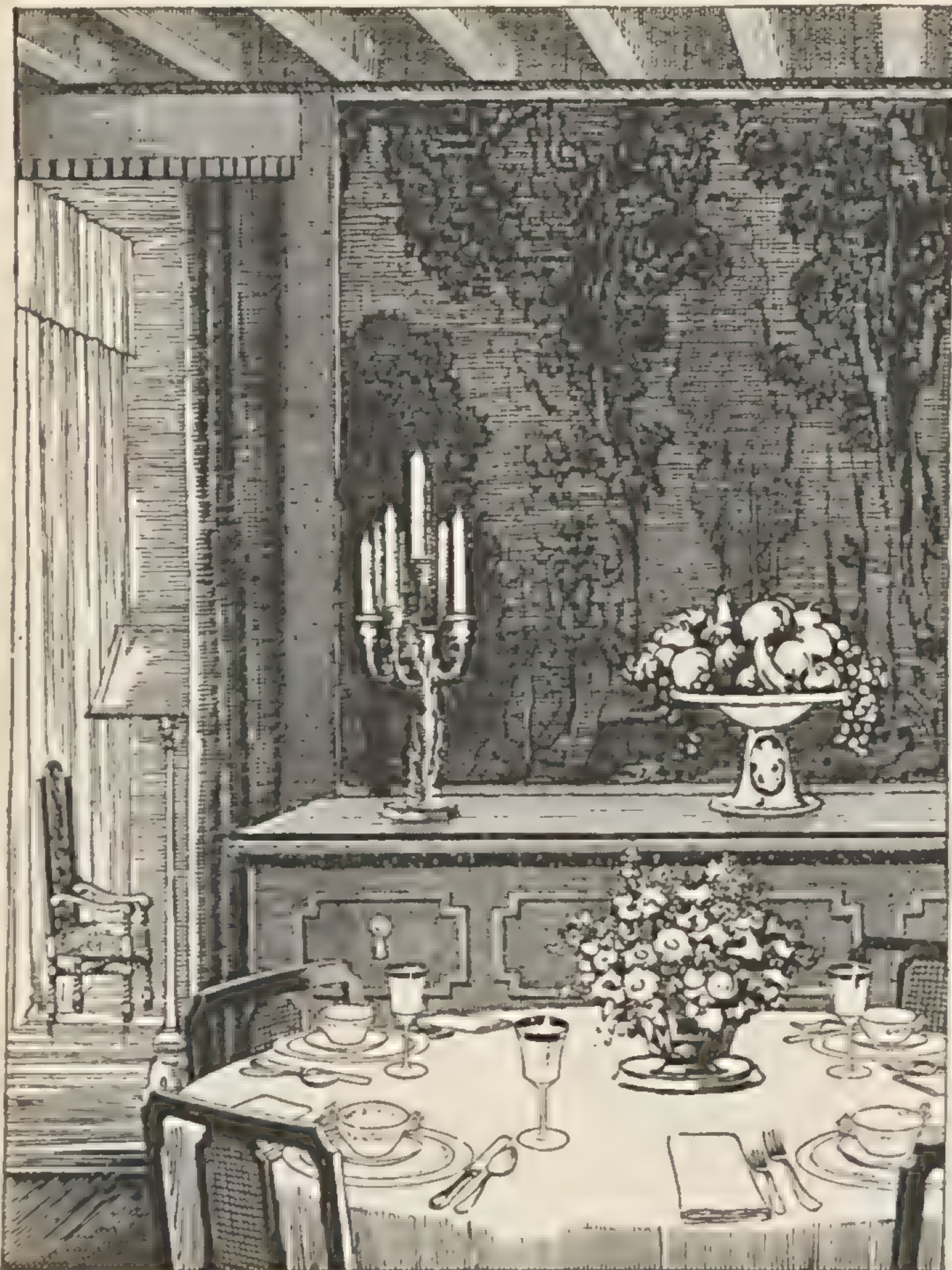
**Fashion Publicity Company**  
of New York



**Millinery**  
*Exclusively*

**Mme Pauline**  
106 W. 118th ST.  
NEW YORK CITY





## The china you grow to treasure

The china one sees in the smartest homes of today is as far removed from the brittle, egg-shell, "sure-to-get-nicked" china as your favorite easy chair is from the spindly, "gilt" horror of a generation back!

The woman of today selects her china as she does her rugs and pictures—to reflect her individuality and to be "lived with" for years to come.

That's why she chooses Syracuse China.

You never tire of the rich beauty and graceful lines of Syracuse China. They grow on you! You don't dread the new maid's careless fingers for Syracuse China is not easily broken—it's too well made. Then, too, you can start with as little as you like, and fill in your set later. You know you can always match this "Made-in-America" china.

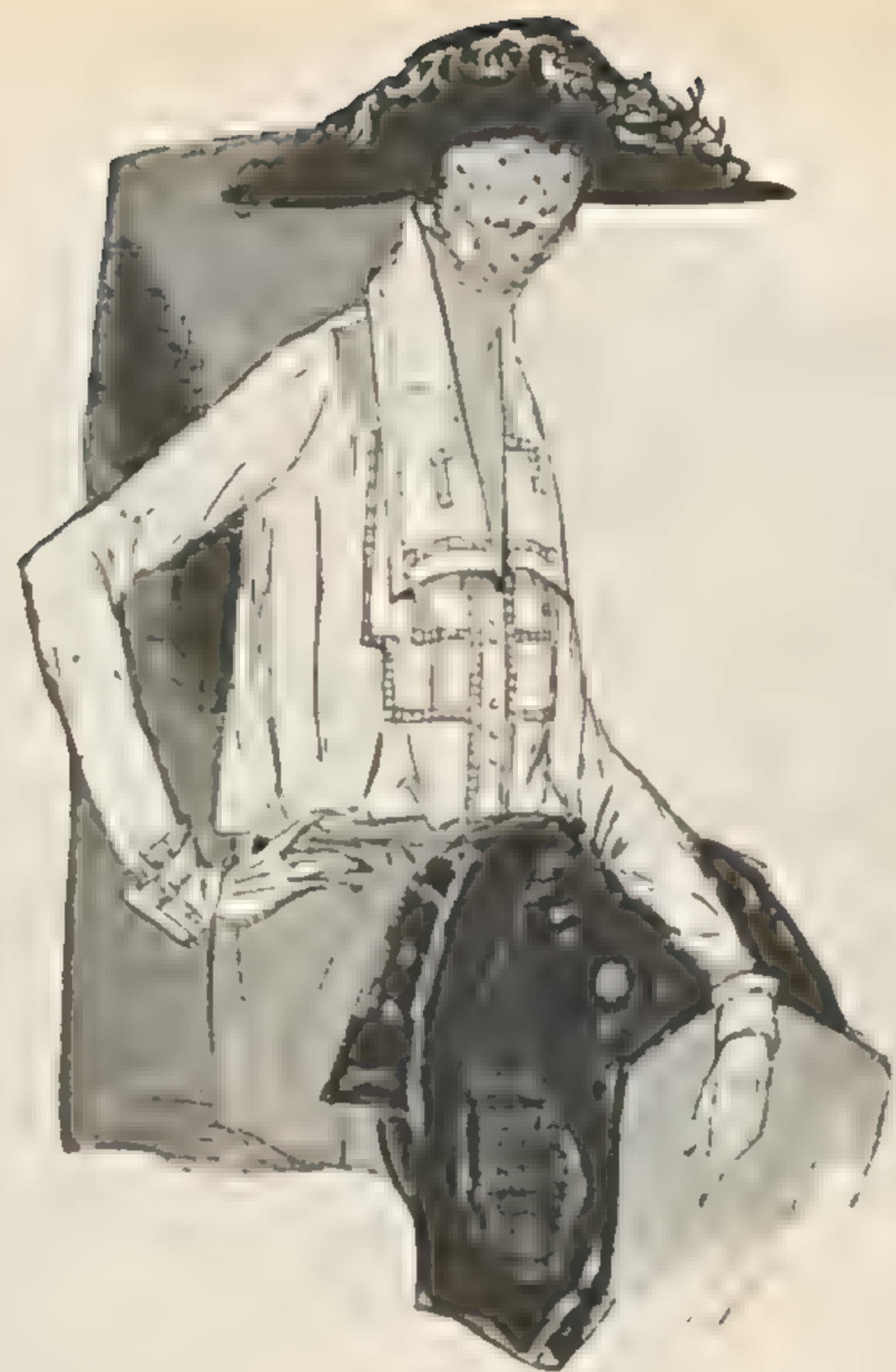
There are countless wonderful designs in Syracuse China—this illustration shows one of the newest ones—"Roslyn"—all are sensibly priced.

With a Syracuse China "Tea Solitaire" the most bashful can brave the afternoon tea. It holds your sandwiches and tea all in one.

Have you read "Little Romances of China"—it's wonderfully instructive in a sprightly way! For \$1.00 we will send the "Tea Solitaire" in Roslyn decoration with a copy of this charming book.



ONONDAGA POTTERY COMPANY  
SYRACUSE, N. Y.



The charm of dainty hemstitching was never more satisfactorily proved than in this hand-made batiste blouse; \$5.95

## SEEN in the SHOPS

(Continued from page 85)

back of the neck and with an elastic at the waist-line. The buttons, set in narrowing rows, are of pearl.

### BLOUSES OF DISTINCTION

There is no denying the charm of a well-cut hand-made blouse. The models shown on these pages are of batiste and are very well done in every detail. The one on this page has hemstitching on front, collar, and cuffs, and very narrow tucks on the shoulders. Groups of pin tucks and becoming trills are used on the blouse shown at the upper right on page 152. The buttons at the front and on the cuffs are of pearl. These blouses are both practical and dainty and are especially designed for the tailored suit. They have, too, the great advantage of looking fresh and crisp after innumerable launderings and do not require the constant care which is necessary for the blouse made of Georgette crêpe.

Many times one wants a bag of particular colours to carry with a frock, and no amount of shopping will find it. Perhaps the most satisfactory solution of such a problem is to fashion a bag oneself from some harmonizing bit of satin, silk, or beaded material. The bag tops shown at the bottom of this page are of white metal. Both of them have strong clasps and linked chains.

The larger one is  $8\frac{1}{4}$  inches across, and the smaller one,  $6\frac{1}{2}$ . They have tiny holes on the inside rim where the silk may be attached. Bags that one makes for oneself are almost invariably charming, provided that a little care is taken in fastening them to the metal tops. There is, of course, an infinite variety of materials from which they can be fashioned. Time and again the small accessories of the costume either make or mar its final effect, and surely no bit of finery is of more importance than an effective bag.

### A NEW COMBINATION

The novel and very practical combination of flesh coloured nainsook, sketched at the upper left on page 152, will appeal to the woman who likes comfort combined with daintiness in her underthings. For general day-wear this garment is excellent. It is cut in such a way as to avoid bulkiness and, at the same time, to give maximum freedom. The insert of knitted material at the back of the waist gives elasticity where it is required. Many school girls have adopted this style of combination for general service as it is easily laundered.

Only too often when clothes are designed for children, little or no thought is given to charm and becomingness.

(Continued on page 152)

(Right) Here is just the right top for that bit of satin or beaded material which would look so well in a bag. It measures  $6\frac{1}{2}$  inches across the top; \$5.50



(Below) A bag top of white metal is carved into an attractive design and has a strong top and a linked chain. It measures  $8\frac{1}{4}$  inches across the top; \$11.50





*Marie Earle*  
279 RUE ST. HONORE  
PARIS

A FEW OF THE PREPARATIONS ARE

*Creme Anti-Rides*

A skin food for dry skins, unrivalled for cleansing, nourishing and beautifying the complexion. Will smooth and soften the roughest skin.

*Lait D'Amandes*

A skin tonic for invigorating and nourishing the skin. Excellent for the skin of children.

*Email 77*

A liquid powder for evening use for the neck and arms, will not rub off. If used before exposure, will prevent sunburn and redness.

*Perfection Poudre de Riz*

A fine, invisible powder, absolutely pure and of delicate perfume. In three shades.

**THE MARIE EARLE  
TOILET  
PREPARATIONS**

have been used for the last eleven years by well known American women of social prominence who kindly permit their names to be mentioned in the Marie Earle booklet. Such unhesitating guarantees as to the excellence of the Marie Earle Preparations are as remarkable as they are unusual.

*A Booklet will be forwarded on request*

*The Marie Earle Preparations are Obtainable from*

B. ALTMAN & CO.  
STERN BROS.  
New York

THE WHITE HOUSE  
THE CITY OF PARIS  
San Francisco, Cal.

JOSEPH HORNE CO.  
Pittsburgh, Pa.

O'MALLEY'S  
Syracuse, N.Y.

JORDAN MARSH COMPANY, Boston, Mass.  
MARSHALL-FIELD COMPANY, Chicago

KAUFMAN-STAUB CO., Louisville, Ky.  
Incorporated

MARIE EARLE 30 East 57th St. NEW YORK



## The Secret Out

Fashionable women do not tell everyone that some of the beautiful gowns they wear were remade from old fashioned ones.

*Perhaps they tell an intimate friend or two—*

—But if you could see the list of our customers you would be surprised to find the names of hundreds of the wealthiest and most aristocratic women in this country.

The gowns we re-design seldom have any resemblance whatever to the old fashioned gowns you send us. They surpass the originals in every way and are new in every sense.

*Send your old fashioned gowns to us for our suggestions. We will quote you price and full particulars. If price is not entirely satisfactory gowns will be returned by express prepaid.*

**MME. ROSE, INC.**

*Gowns Reconstructed*

**AND MADE TO ORDER**

**13 West 39th Street, New York**

*Telephone, Vanderbilt 2771*



The favored Resort of Society, North and South for more than 100 years. More favored today than ever because more needed. The variety of its scientifically efficient Baths, unequalled anywhere in the world, its "Cure", its pure Alvon waters—as well as the restful, helpful Social charm of its great Country House, The Greenbrier, should make White Sulphur Springs your first choice this Spring.

GOLF for the champion on 18-hole championship course—or 9-hole course for the amateur. Tennis on perfect courts. Mountain trails for foot or saddle exploration—and always a charming Social environment.

**THE  
Greenbrier**  
WHITE SULPHUR SPRINGS  
West Virginia

*Write for attractive Spring rates and Booklets*

## Frank Brothers

**Fifth Avenue Boot Shop**

*at Forty-Eighth Street*



Baby  
French  
Heels

Patent Leather Pumps 10.00  
Dull Black Russia Pumps 10.00  
Black Satin Pumps 9.00

Rhinestone Buckles 15.00 to 25.00  
Cut Steel Buckles 15.00 to 25.00

Openwork Stripe Silk Stockings,  
White or Black 4.50

**Exhibit Shops:**

Chicago, Michigan Boulevard Building  
Corner Washington Street  
Pittsburg, Jenkins Arcade  
New Haven, Taft Hotel  
Boston, Little Building, Boylston and  
Tremont Streets  
Washington, Woodward Building, op-  
posite Shoreham Hotel

We have no agencies—Our shoes are sold in our own shops only.





Comfort and daintiness are skilfully combined in this combination of flesh coloured nainsook; \$1.95



A hand-made blouse of white batiste puts its faith in tiny tucks and becoming ripples of frills; \$8.75

## SEEN in the SHOPS

(Continued from page 150)

Efforts seem to be concentrated on their practicality. The result is, that instead of uniting usefulness and daintiness, these garments are plain, uninteresting, little affairs, designed with the idea of resisting playtime wear.

It is now possible, however, to obtain in some of the shops the type of children's clothes which have hitherto been associated only with the more expensive made-to-order establishments. The frock at the right in the sketch on page

85 is for a child of from six to ten years. It is made of chambray in either old-blue, pink, or yellow. The blouse is of cross-bar dimity with smocking in self colour across the front. Cuffs and collar are of chambray. The frock at the left is for an older girl of from twelve to sixteen years. It, too, is of chambray and may be had in tan, green, or in cadet blue. The stitching on the cuffs and pockets and at the neck-line is of heavy silk in harmonizing colours.

# Jack Tar Togs

**S**HE'S preaching thrift and practising it, too, for her pretty, becoming *Jack Tar Dress* is as sturdy as it is stylish.

*Jack Tar Togs* are the sort of clothes everyone can wear well—girlish middies, dresses, bloomers, skirts, and smocks.

Their strong fabrics wash perfectly and the well-stitched seams keep the garment shapely and stylish. Rub 'em, tub 'em, scrub 'em—they come up smiling.

Good stores everywhere show this label—be sure to look for it.

Rub 'em,  
tub 'em,  
scrub 'em



—they  
come up  
smiling

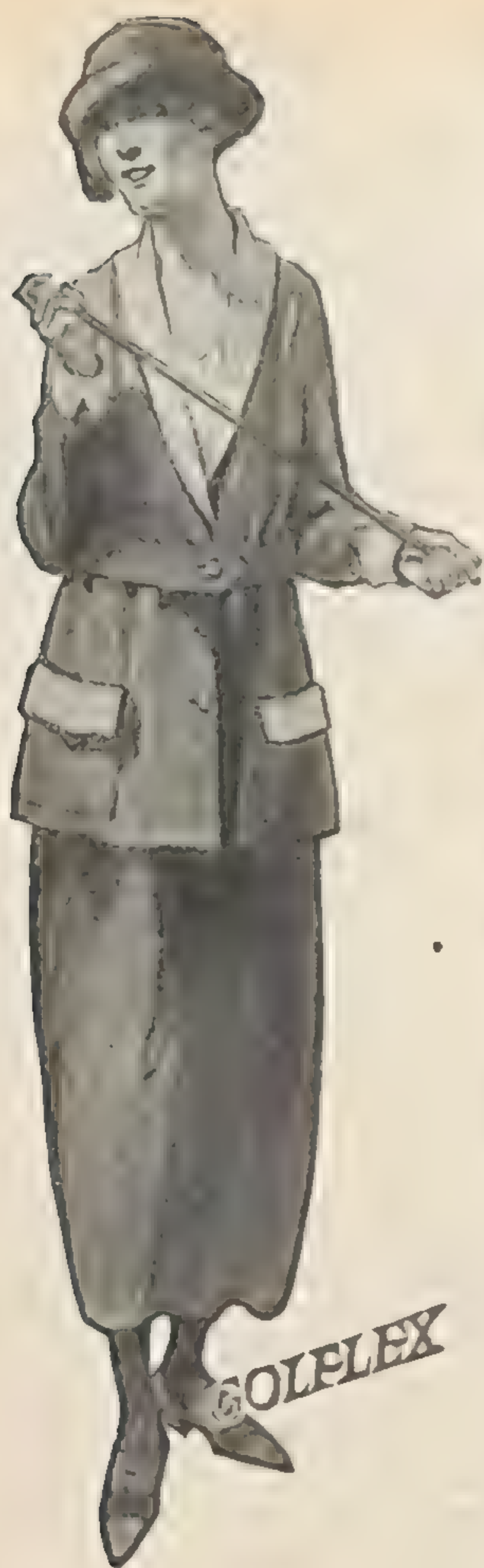
Write Dept. D-1 for our *Jack Tar Style Book* mentioning your dealer's name

STROUSE-BAER CO., BALTIMORE, MD.



Like many other top-coats of the season, this one, hanging from a small yoke, shows a tendency to the narrowing silhouette; price, \$69.50





**GOLFLEX**



**For the  
Outdoor Girl**

The wholesome, tingling-alive American girl chooses a GOLFLEX suit like this for her brisk excursions down country road or city avenue.

Made of a worsted, jersey-knitted, it gives with every movement yet never loses its original slim thoroughbred lines. In cut and coloring it is ultra-correct and the tailoring is masterly.

This is but one of scores of GOLFLEX suits, dresses, coats and skirts. From them you can select just the model you are looking for.

If you do not find them at your favorite store, write for booklet of new spring styles to

**WILKIN & ADLER**  
11 East 26th Street  
New York



*Miss Saratoga*

*Tailored MIDDY SUITS  
and BLOUSES*

**The EMBODIMENT  
of REGULATION  
TAILORED CORRECTNESS**

For SCHOOL, OUTING & SPORTSWEAR

**S**MART, serviceable, faultlessly fashioned and needle-worked with infinite pains—stars, crowfeet and emblems authentic in design and embroidered by hand. And sizes range all the way from 6 to 22 years.

*The Three Models Illustrated:*

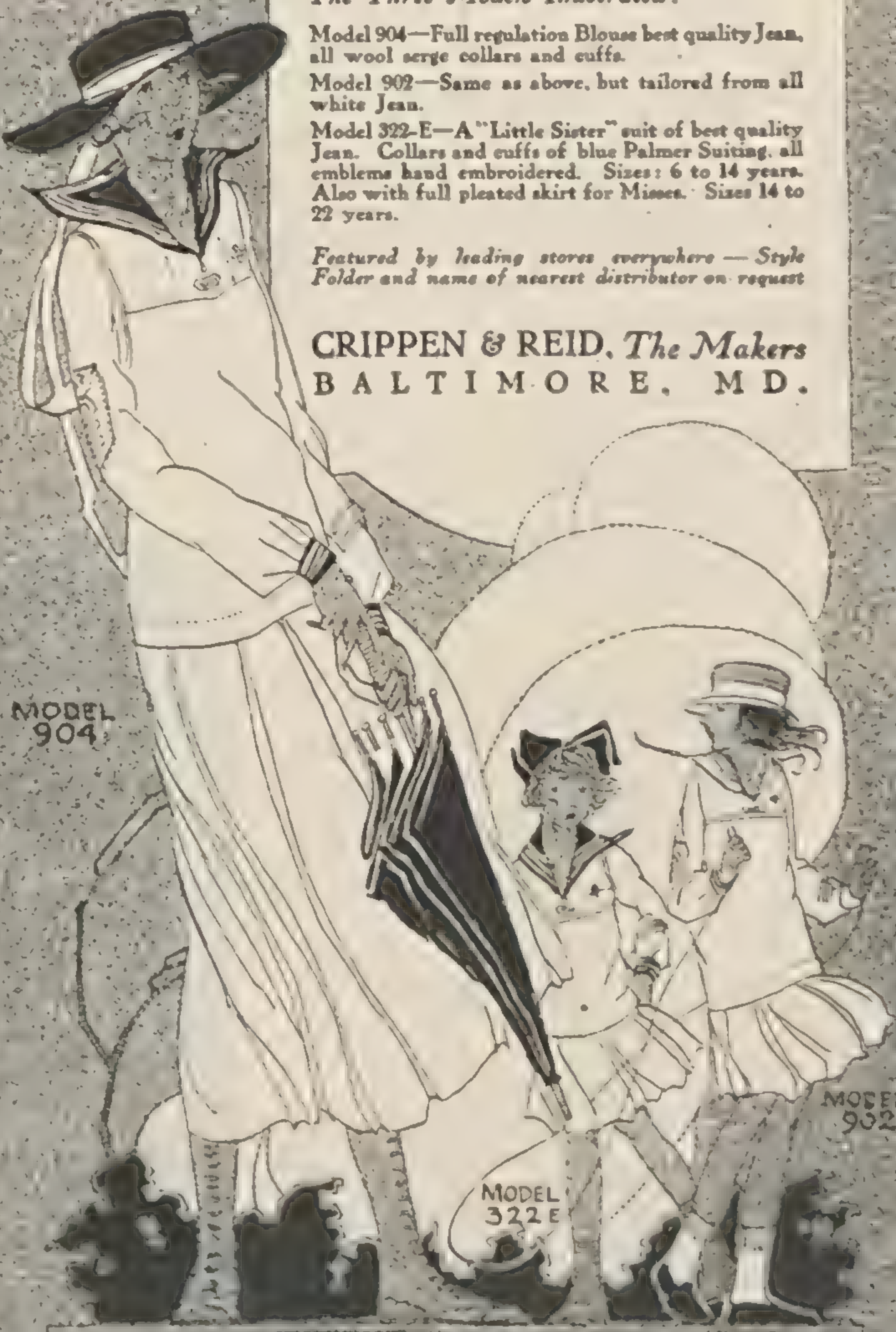
Model 904—Full regulation Blouse best quality Jean, all wool serge collars and cuffs.

Model 902—Same as above, but tailored from all white Jean.

Model 322-E—A "Little Sister" suit of best quality Jean. Collars and cuffs of blue Palmer Suiting, all emblems hand embroidered. Sizes: 6 to 14 years. Also with full pleated skirt for Misses. Sizes 14 to 22 years.

Featured by leading stores everywhere — Style Folder and name of nearest distributor on request

**CRIPPEN & REID, The Makers  
BALTIMORE, M.D.**



**SPRING DAINTINESS  
In Three New Blouses**



**A** shawl collar and vestee with the daintiest of tucks, hemstitched seams and soft colors emphasize the femininity of this Blouse in Georgette crepe. Colors: bisque, orchard, flesh and white. Price, \$8.95



**A** modishly high collar softened by a touch of ribbon, filet lace on collar, cuffs and at each side of the front, and side-opening complete the fashionable ensemble of the Georgette crepe Blouse above. In flesh or white, \$8.25



**A** novel round collar, slashed in front, topping a finely-tucked vestee, pronounces the newness of this Georgette crepe Blouse in flesh and blue, white and blue, or solid League blue, the new Spring color. Seams hemstitched. \$7.50

The foregoing sent to any address.

*Frederick Looser & Co.*  
BROOKLYN-NEW YORK



# Beauty Harmonies



RUBINSTEIN of Paris

They are in your face,—these Beauty Harmonies. They are in every woman's face, but frequently they are dimmed by mistaken treatment or lack of all treatment. Mme. Helena Rubinstein, the European authority on all that appertains to Beauty of Face, stakes her reputation on the truth of that statement.

As the great masters study sound or color so Madame Rubinstein has studied the Face for its

beauty. As they in the sphere of their art, so she in hers seeks Harmony of Beauty.

At her Salons de Beauté—in Paris and London—Europe's most famous women have entrusted their beauty to the care of expert hands. Queens, princesses, celebrated Artistes,—all have acknowledged her to be the world's Beauty Expert par excellence. And the voice of American womanhood has since been joined to theirs in acclaiming Mme. Rubinstein's stimulating, skin-nourishing and beautifying treatments as scientific, authoritative, FINAL.

## What is Your Complexion Short-coming?

Call on Madame Rubinstein—she will gladly confer with you—or write to her and get her views and counsel *to-day*, for Time, the cruel Hun, is always ready to lay his implacable paw upon your youth and beauty if you do not prepare to resist him.

### Recommended for your Daily Regime:

**VALAZE BEAUTIFYING SKIN FOOD** energizes the pores of the skin so that they may not fall behind in their natural functions. It revitalizes the skin tissues. No ordinary cream this,—or a make-up, but a genuine rejuvenator of the complexion.—\$1.25, \$2.25 and \$6.50 a pot.

**VALAZE ANTI-WRINKLE AND SKIN-TONING LOTION**, a companion to the world-renowned Skinfood, by the use of which more rapid and efficacious results may be obtained. For a greasy or a normal skin. Price, \$1.25, \$2.50 and \$5.50. For a dry skin, the "Special." Price, \$2.20, \$4.40 and \$8.50.

**VALAZE CLEANSING AND MASSAGE CREAM**, the most efficient Skin Cleanser known. It is especially recommended where the skin is not in a condition to stand soap and water, when it is very dry, or only inclined to dryness. Price, \$1.00, \$1.75, \$3.50.

**VALAZE BLACKHEAD AND OPEN PORE PASTE**, to be used instead of soap, for refining coarse skin texture, preventing blackheads and enlarged pores, and removing all greasiness and "shine" of skin. Price, \$1.10, \$2.20, \$3.30 and up.

**VALAZE BLACKHEAD LOTION**, a wash of advanced strength, to be used with the Blackhead Paste for greater efficacy. Price, \$1.00, \$3.00.

**VALAZE ROMAN JELLY**, an astringent balm for smoothing out the skin round the eyes and temples, and tightening relaxed and sagging muscles of the cheeks and underneath the chin. \$1.50, \$3.00, \$10.00.

**VALAZE EAU QUI PIQUE**, for cases of obstinate wrinkles, obstinate freckles, brown patches on the skin, and for rejuvenating a general faded appearance. Price, \$3.00, \$6.00, \$11.00.

**VALAZE ANTHOSOROS**, a most unique Cream which should follow the application of Eau qui Pique for use around the eyes, to fill out hollows, preventing crowsfeet and restoring freshness and elasticity to the skin. It is especially for dry, thin, wrinkled necks and faces. Price, \$1.75, \$3.50, \$6.00.

**VALAZE REDUCING JELLY**, a specialty that induces the absorption of the superfluous fat which collects around the face, forming a double chin. A little of the jelly rubbed in daily will maintain the youthful contour of the face. Price, \$1.50, \$3.00, \$5.00.

**VALAZE BEAUTY FOUNDATION CREAM**, a Parisian novelty that instantly whitens the skin on face, neck and arms, making a wonderful foundation for powder. Price, \$1.00, \$2.00, \$3.00 and up.

**VALAZE CRUSHED ROSE LEAVES**, a new and delightful coloring for the face whose tone is so soft and natural as not to betray the least trace of artificiality. Price, \$1.00, \$3.50 and up.

**VALAZE POWDER**, for dry and normal, or for greasy skins. Price, \$1.00, \$1.50, \$3.00.

**VALAZE EYELASH CREAM**, to stay the falling of eyelashes and eyebrows, and promote their growth—at the same time darkening them. Price, \$1.00 and \$1.50 a jar.

**MME. HELENA RUBINSTEIN**

46 WEST 57th STREET NEW YORK

PARIS, 255 Rue St. Honoré LONDON, 24 Grafton Street

Chicago: Mlle. Lola Beekman, 30 North Michigan Avenue  
San Francisco: Miss Ida Martin, 177 Post Street and Grant Ave.

## MAKERS OF MUSIC

(Continued from page 78)

soprano could have sung it, is probable; but that she sang it perfectly, or should have been asked to sing it at all, is another matter. The vigour of youth is divine, but it ought not to be abused. The rest of the cast were, on the whole, excellent, though Martinelli is not yet conversant with the style in which Weber's music should be sung. As for the English libretto, precious little of it was understood, no matter who sang.

### FRENCH OPERA IN AMERICA

The Chicago Opera Company, which, historically, is the successor of the Manhattan Opera Company, received from Oscar Hammerstein's hands the torch of French opera, and it was natural that its novelties should depend largely on Gallic works. Yet the Metropolitan has not been behindhand in its tribute to our gallant ally. The two companies each produced within two weeks of one another a new work by Xavier Leroux—the Metropolitan, "La Reine Fiammette," the Chicago Company, "Le Chemineau." Of the two works, "Le Chemineau" is distinctly the most interesting. It is, indeed, one of the few modern French works which seem to possess a general appeal. The opera is founded on the play of Jean Richepin, which was presented in America a number of years ago by Otis Skinner. It is a sort of bucolic "Louise." The chief protagonist, a vagabond Don Juan, after seducing a girl, leaves her, only to return twenty years later and find that he has a son. He sets a love affair of his son to rights and then starts out again upon his vagabondage. It is a superb subject for an opera, human, poetic, poignant. Leroux has written music, which, if not strikingly original, is atmospheric and carries on the story. Acted splendidly by Alfred Maguenat, Georges Baklanoff, and Yvonne Gall, it made a deep impression. Musically it is not another "Louise," but it is a sincere, a moving work.

"La Reine Fiammette" which recently had its New York première, is far less interesting. The Metropolitan has given it a superb setting from the brush of Boris Anisfeld, the Russian futurist, and Farrar was charming in the title part. The libretto of Catulle

Mendes is an arrangement of his play and gives an abundant change for the composer. It is scarcely a moral story, this tale of an amorous little queen, who enters a convent to turn the heads of the novices, who makes love to a monk, and who goes with him to the scaffold, but it possesses colour, passion, and dramatic action. In the hands of a master it might have become a great opera, but Leroux did not rise to his opportunity. The music is well made, mildly melodic, but utterly lacking in any real lyric beauty or originality. In addition, the cast was uneven. Modern French opera is based on declamation and can be given properly only by singers trained in French diction and style. The Metropolitan does not at present possess any adequate number of such singers.

Henri Fevrier's "Gismonda" was the first novelty given by the Chicago Company. Campanini opened his season at the Lexington Opera House with this opera, by the author of "Monna Vanna," no doubt wishing to present Mary Garden in a new part. The opera is based on the play by Sardou, in which Sarah Bernhardt once appeared, but as an opera it made no impression. The music is dull, the story confused. Mary Garden is, of course, always interesting, even when she exaggerates her personality. She did her best to carry the work to success, but the only thing in the opera which really took was the dance of the Grecian statues and friezes, which was poetically conceived.

### MARY GARDEN IN CLÉOPATRE

Another Garden novelty was Massenet's "Cléopâtre," which had its New York première at the Lexington Opera House. A new work by Massenet is an event, but "Cléopâtre" proved a vast disappointment. It was written by Massenet shortly before his death, and it shows conclusively that age had robbed the composer of his lyric gift. It is, of course, well made, and it possesses one scene of Oriental colour which was appealing, but as a whole its score is dry and sterile. The character of Cléopâtre was so vaguely conceived that not even Mary Garden's genius could pin it to earth. As the "Serpent of Old Nile" she was a sinuous, a ravish-

(Continued on page 156)



③ Moffet

Of French and Irish blood, John O'Sullivan has come from the Paris Opera to join the Chicago Opera Company. Since the illness of Muratore, he has sung with success many of the rôles associated with that famous tenor, including Prinzivalle





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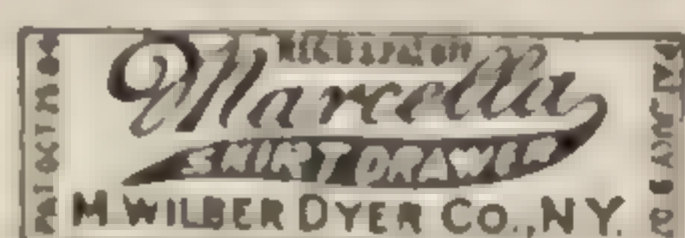
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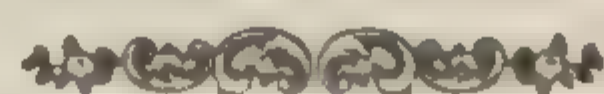
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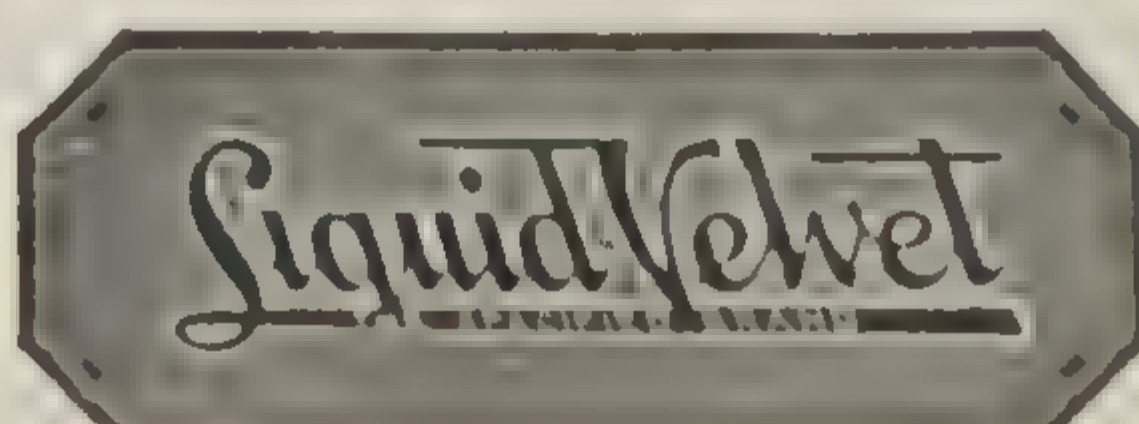
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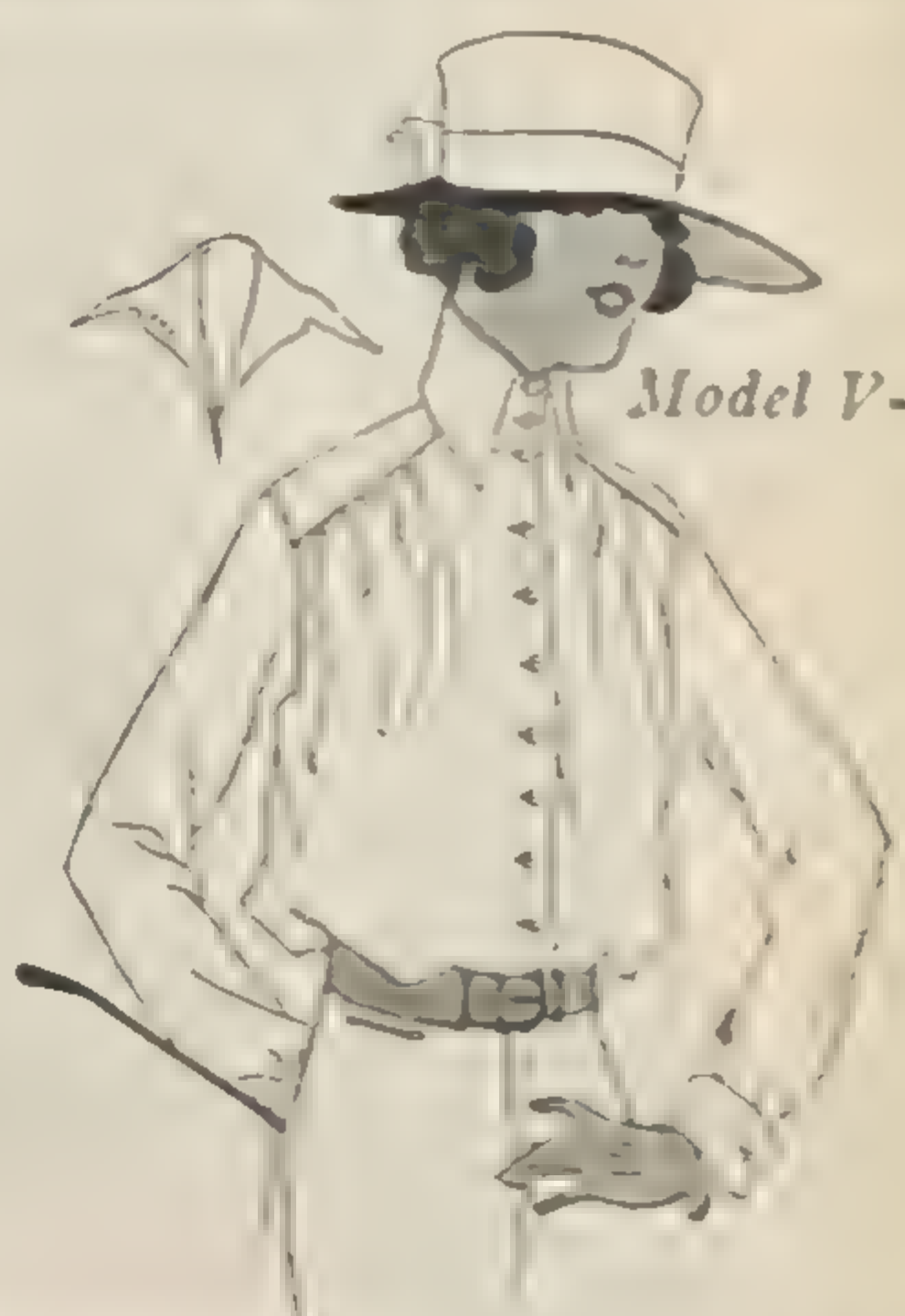


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## MAKERS OF MUSIC

(Continued from page 154)

ing, a strangely beautiful figure—but this is simply to state that she was Mary Garden. Alfred Maguenat, splendid artist that he is, gave a vital performance of Marc Antony. In short, what interpretive art could do was done for "Cléopâtre"—it was the creative art which was lacking.

This situation was reversed in the next novelty of the Chicago Company—Catalani's "The Lorelei" which also had its New York première at the Lexington Opera House. Campanini, unlike Gatti-Casazza, possesses a splendid company of French artists, but the Metropolitan director more than turns the tables on him when Italian artists are involved. In addition, the Chicago organization pays little attention to scenery, costumes, or general *mise-en-scene*. So it was that the production of "The Lorelei" proved woefully inadequate, though the work itself is one of real beauty. It seems indeed a pity that the Metropolitan, with its long roster of capable Italian artists and its sumptuousness of settings, should not have thought fit to produce the work first. The story is a variation of the old German Rhine legend and lends itself peculiarly to poetic treatment. Catalani, whose last opera, "Le Wally," was produced under Toscanini's baton during the season of 1908-09, was a composer of genuine talent, and his early death prevented its final and perfected blossoming.

"The Lorelei" shows Wagnerian influence, but much of the music is genuinely Italian in its melodic line and genuinely Catalani's own. Perhaps some time we shall really have it as its composer would have wished. Perhaps we shall even recover Toscanini—will not Italy give him to us again, as our reward for recovered Trieste?

## GOUNOD'S "MIREILLE"

Gounod's "Mireille," a work of singular charm and melodic beauty, written to the poem of Mistral, with Maria Barrientos in the title rôle, has been a feature of the Metropolitan French revivals. This is a work well worth performing, and it has been beautifully revived, with Charles Hackett singing the tenor rôle,—the young American tenor whose skill in song is that of a Bonci, and who brings to the operatic stage rare distinction of figure and bearing. An interesting item of the production is the fact that the scenery was designed by Victor Maurel, the greatest of all operatic singing-actors. Maurel, who is an accomplished painter as well as a singer, is now living in New York, and the settings he has created prove the versatility and reality of his genius.

"Mireille" is not another Faust, but one is thankful that Gatti-Casazza has been able to find another French work which does not depend for its success on singers trained to declamatory style. Gounod was a lyricist, and that makes him universal and immortal.

As an opera, "Mireille" is of no particular strength. The original beauty of the poem has largely evaporated in its reduction to the proportions of a libretto, and the result is a story which, at first possessed of considerable charm, gradually becomes wearisome through lack of real dramatic interest. Musically the light pastoral scenes and the dance in the second act are by far the best portions of the opera. Here we get the true aroma of Provence, its grace, its shifting colour. Gounod has made use of the folk music of the country and made use of it with rare skill. The dramatic scenes are less successful, perhaps because of the naiveté of the libretto. But always the music is the music of a great melodist. "Mi-

reille" has enough melodic inspiration for a dozen works of the modern French school of opera making.

Barrientos was an appealing figure as Mireille and sang the music skilfully, though with too little body of tone. Mr. Hackett was superb in the part of the tenor, his voice sounding larger and richer than in the Italian operas in which he has appeared. He still, however, has to perfect his French diction. The others in the cast, Clarence Whitehill, Leon Rothier, Paolo Ananian, Kathleen Howard, and Lucienne Delannois, were all excellent.

The Metropolitan revival of Stravinsky's "Petrushka" was received with somewhat mixed feelings. Its original production by the Russian Ballet was remembered and not obliterated. With Nijinsky or Massin as "Petrushka," Bolm as the Moor, and Loupokova as the Ballerina, those performances were memorable. Bonfiglio, who might have been excellent as Petrushka, was physically inadequate as the Moor, and among the three principals, only the inimitable Rosina Galli as the Ballerina was altogether successful. In addition, the characteristic Russian atmosphere which premeated the crowds in the Diaghileff production was lacking. The scenery of John Wagner was, however, delightful, and Gatti-Casazza is to be praised for his revival of this most charming of modern ballets.

"Le Vieil Aigle," a one-act opera, the music and libretto by Raoul Gunsbourg, was the last novelty of the Chicago season. "Le Vieil Aigle" was produced at Monte Carlo in February, 1909, Gunsbourg being director of the opera in that city. This fact explains its production there; but from its New York hearing arose a wonder as to why Campanini felt called upon to inflict it upon a New York public. As feeble and dull in both music and libretto as anything ever presented before a New York operatic public, it is worthy only of the barest mention. It seemed absolutely void of any merit, either musical or literary. An able cast, consisting of George Baklanoff, Charles Fontaine, Yvonne Gall, and Desire DeFrere laboured valiantly but in vain to give it some distinction.

Neither the Metropolitan nor the Chicago Companies have revealed any great number of new singers. The most interesting of these has already been mentioned—Charles Hackett, the new *tenore di grazia* at the Metropolitan, who bids fair to prove a new Bonci, a Bonci who is, in addition, a romantic figure. Mabel Garrison is not a new singer, but her performance of Lucia at a Saturday night bill lifted her at once into the ranks of the stars. It is incredible that she should not have been heard more often. If the Metropolitan is sincere in wishing to encourage American singers, Mabel Garrison will take her place with Barrientos as one of the chief singers of coloratura rôles. Margaret Romaine, another American soprano, bids fair to become a Metropolitan favourite.

## SEVERAL NEW ARTISTS

Of Campanini's new artists, only one, Dolci, has made any great stir. This young Italian tenor possesses a superb voice and a dramatic temperament, and requires only greater finish of style to make him an artist of the first rank. Yvonne Gall, a new French soprano, is good to look upon and possesses a powerful voice which she ought to use more discreetly, and John O'Sullivan, a French-Irish tenor, proved excellent in declamatory rôles. This may not seem a rich harvest, to be sure, but it is probably as rich as could be expected under war-time conditions.



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Right off you'll like the feeling of it—and the looks. And with regular use you will see a refining and freshening of your complexion that you wouldn't have believed possible.

We want you to learn the easy way to have a skin like velvet. Send 10c in a letter marked Department "M" to the address below and obtain a trial package of CREME ELCAYA—the non-greasy, skin-refining toilet cream—and a miniature box of ELCAYA COMPLEXION POWDER. If you need color, send an additional 10c for a sample of ELCAYA ROUGE and use it with CREME ELCAYA. There's nothing better.

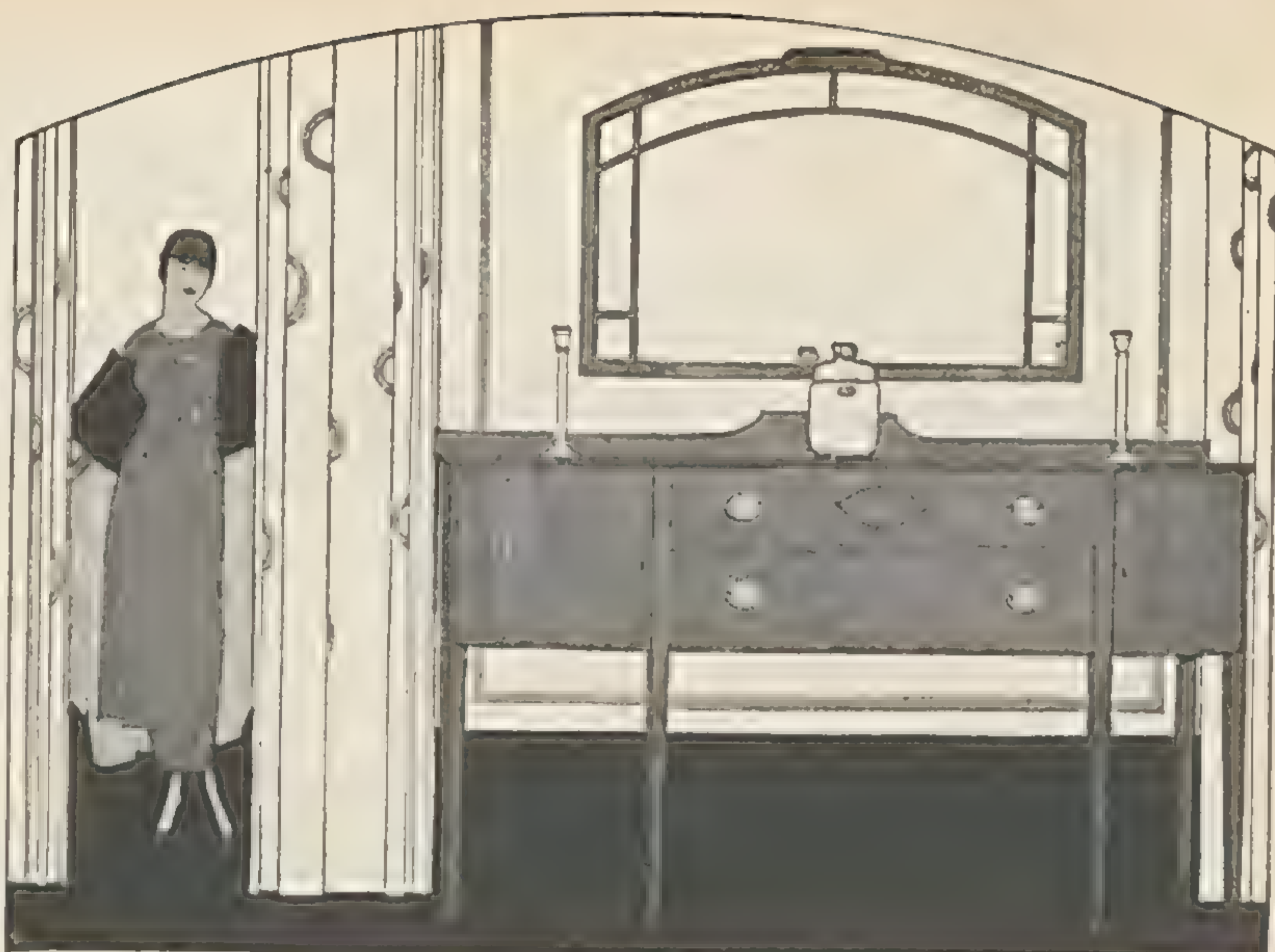
Your dealer has ELCAYA and has sold it for years. Ask him.

James C. Crane, Sole Agent  
148 Madison Ave., N. Y.

MacLean, Benn & Nelson, Limited  
Montreal  
Agents for Canada



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**A** SINGLE piece of Berkey & Gay Furniture adds character and liveability to any room of the house. Daily use serves only to make it more valued. Its restful, pleasing design and sturdy construction do not depreciate.

When planning spring replenishment, householders will find helpful suggestions in "The Story of Span-Umbrian Furniture" and "The Style of Knolesworth," booklets which describe and illustrate two interesting Berkey & Gay styles. Send 25 cents for either booklet.



### THIS SHOP MARK

is inlaid in every genuine Berkey & Gay production. It is the customer's protection when buying and his pride thereafter.

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450 Monroe Ave.,  
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A new and comprehensive exhibit comprising thousands of pieces of Berkey & Gay furniture may be seen at our New York showrooms, 113-119 West 40th St., or at Grand Rapids. Visitors should be accompanied by, or have a letter of introduction from, their furniture dealer.





## MANUEL

Invisible

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and (Le Reve) back piece  
(Derniere Creation)

Indispensable for a perfect  
Hairdressing. Very easy to  
Adjust, Light and Comfortable.

Permanent Exposition in Colifures, Pos-  
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Manuel is as well known in Paris  
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The bicycle beautiful! Your dealer can now  
supply it in either the *America*, *Crown* or *Adlake*  
model.

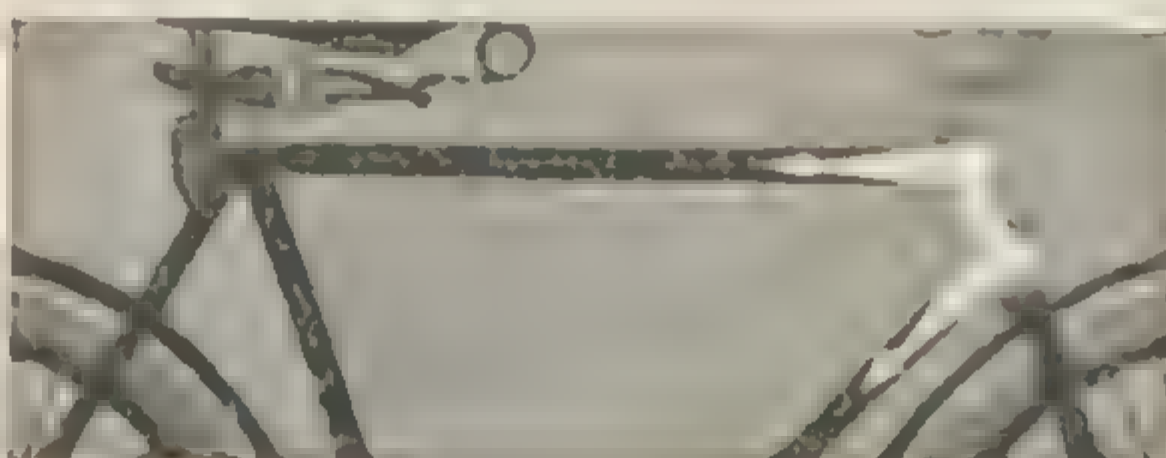
A snow-pure white head always identifies these  
bicycles beautiful. See the patented dart finish on  
this white head.

For greatest riding ease there is the genuine  
patented one-piece Fauber Crank Hanger—  
trouble-proof, sweet running, always efficient.

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your town. They are good men to know. Look  
for the trade symbols shown above.

GREAT WESTERN MANUFACTURING CO.  
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World's Largest Makers of Bicycles



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REGAL beauty and  
superb tone blend  
into art's supreme  
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STEGER Reproducing  
Player Grand Piano.  
Musicians praise its artistic  
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Factories at Steger, Ill.,

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108 STYLES



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Wholesale Distributors

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The All-Elastic Corset  
(With The Feature Strip)

THE TREO GIRDLE is made entirely  
of porous woven surgical elastic web,  
which "gives" freely to every movement,  
yet firmly holds the figure. It lends  
ease with absolute comfort at all times.  
The patented "Feature Strip" construction  
and material of Treo Girdle make it  
equally desirable for street, dancing,  
evening or sport wear. In short or long  
lengths; white or flesh. Retail, \$3 to \$9.

CAUTION - The TREO GIRDLE has the feature  
strip of elastic above the elastic waist-line band,  
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keeps the waistline from slipping down. The  
patented "Feature Strip" construction and  
material of Treo Girdle make it equally desirable  
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In Canada: Egan & Co., Toronto





*Randa*  
PARIS, NEW YORK

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THE PROPER STYLE AS  
TO GUESS IT — — FOR  
THE "RANDA" MARK IS  
THE ONE DEFINITE  
STAMP OF AUTHORI-  
TATIVE HAT FASHION.

RANDA HATS  
MAY BE PROCURED  
AT YOUR FAVORITE  
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DEPARTMENT STORE.  
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THE RANDA HAT CO.  
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## *A stunning piece of material is more than half a smart gown*

Yet with that smartness there must be quality, too. For now a gown costs what used to buy three. And "Milady" knows all that.

This need for quality and universal finish at a price has been met in McLane's Beaver Silks—in their satins and their taffetas. Woven into the warp and woof of them there is the quality of distinction with value that is fast earning them a place unapproached by any other.

McLane's Silks are good silks, yet their price is such that they sell on that basis and that only. Wear and real value are in them—as much a part of them as the raw material of which they are made.

So it's interesting to know that the fabric that fits the purse and purpose is the product of a house of reputation, built by weaving silks that sell because they serve.

McLANE'S  
*Beaver*  *Silks*

463 Fourth Avenue  
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Know them by  
the Rope Selvage





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A million mothers have found delight and comfort in Lane Bryant Maternity Apparel. A million mothers have been saved the agonies of dreary shut-in days. A million mothers have been freed from the embarrassment which prevented them from taking out-door exercise.

And so will you, madam, for Lane Bryant Maternity Apparel has no maternity look. It is as smart and stylish as apparel for normal wear, conceals the condition and automatically expands as required.

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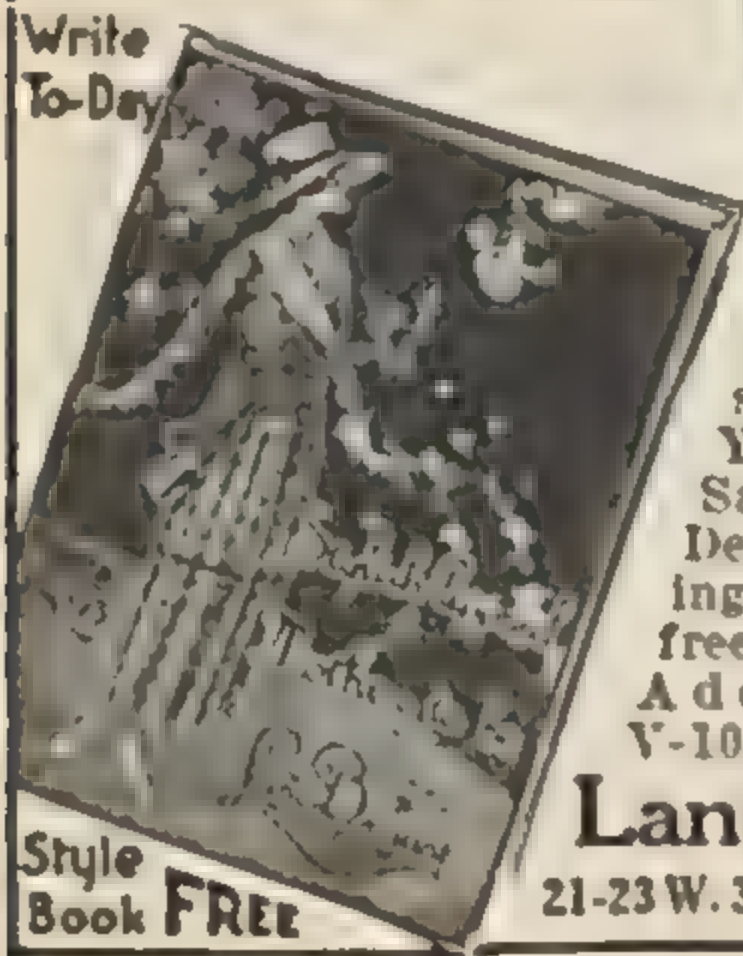
Coats \$19.75 to \$165.00  
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### EVERYTHING for BABY

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\$13.95 to 55.00

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Style  
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No. 5101. Half circlet ... \$100.00.  
(12 diamonds)

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These diamond rings are made of platinum, with finely carved scrolls on the sides, and set with full cut diamonds of superior quality. Sent anywhere on receipt of price. When ordering state finger size.

*Theodore A. Kohn & Son*  
**Diamonds**  
*The finer grades only*  
**321 Fifth Avenue**  
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### JERSEY CLOTH

Women, who aim to express the I and My of Individuality, wear Standware Jersey Cloth. It personalizes you above the Ninety-and-Nine.

Standware Jersey Cloth doubles the service of Woven Fabrics and almost halves the weight. Supple in touch, sportsmanlike in texture and suitable for Dresses, Coats, Suits and Skirts for Town or Country.

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"Standware", because it  
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tresses" trans-  
forms many an other-  
wise plain woman into an  
attractive one. If your own  
hair is scanty, supplement it  
with a

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Made of beautiful, softly wav-  
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foundations, a Pierre Trans-  
formation hides imperfections  
and gives your own hair a  
chance to improve. Easily  
dressed; invisibly adjusted—  
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and his Transformations and  
Chignons (back pieces) equal  
the finest obtainable in Paris  
or London. Send for booklet.

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Label of the  
Lamb — it  
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**KNIT GOODS**

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in knitted garments for  
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Knit Goods of finest wool;  
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are sold by the leading millinery dealers of the United States, Canada, Australia and adjacent countries.

They are also on sale in Yokohama and Singapore.

If your dealer does not handle the GAGE LINE, advise us and we will put you in communication with one who does.

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HATS

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Fifth Ave. at 35th St.



**A**ll that there is of distinguished good taste, of style discernment and exclusive mode is reflected in Sheridan models.

*Illustrated is a charming model of navy tricolore straight line back, best effect of grey Kumsi-Kumsa. Vest can be had in various colors.*

PRICE \$69

Mail orders filled

Write for our style portfolio of new modes  
GOWNS - WRAPS - FURS



# ONE WOMAN TO ANOTHER

BY VALERIE KENWORTH

"The well-dressed woman," asserted Gloria, very positively, as she held her teacup to the light reflectively, "will never overlook any detail that will add to that desirable air of finality in attire."

"Out of the mouths of babes," I chanted mockingly.

"I am very serious," said Gloria, with a frown. "I just saw Blanche De Valen pass."

"Was she the cause of your learned observation?" I smiled.

"Yes," replied Gloria, still intent on her subject, "she was. Mrs. De Valen is a stunningly gowned woman—always looks wonderful, but—"

"But what?" I asked with interest.

"Well, several times I have noticed that with all her gorgeous clothes, she has not a clean, wholesome freshness about her person."

"Don't you feel as if you knew her well enough to tell her about Amolin?" I said.

"Amolin? What is Amolin?" said Gloria with a puzzled look.

"What is Amolin?" I repeated indignantly. "Why Amolin is a wonderful deodorant. I sprinkle it in my clothes: always use it the very first thing after my bath, and in fact keep it for all sorts of personal uses. It is an antiseptic deodorant which positively destroys all odors from perspiration or anything."

Amolin can be bought at all drug or department stores for 25c for a can, or for 45c for a double size tin. It is unscented, soothing, healing and contains no talcum. Write The Amolin Company, Lodi, N. J., for a free sample.

# Thibaut

## WALL PAPERS

THIBAUT'S new 1919 wall paper styles are ready for your selection.

Now is the time to redecorate your home, brighten up your surroundings and change your thoughts from the dark days of war to the bright future of peace.

### THERE IS A THIBAUT DECORATOR IN YOUR TOWN

If your decorator does not carry the Thibaut styles for 1919, send us his name together with your requirements and we will send you samples as well as our very helpful book "Model Wall Treatments" profusely illustrated. Ask for edition 4352.

### RICHARD E. THIBAUT, Inc.

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The largest Wall Paper House in the World

To the decorator who wishes to handle the best and most up to date line of artistic wall papers, we have a very attractive proposition to set forth.



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FAMOUS FOR  
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AND  
SMARTNESS



Model 365  
Nurses Uniform, white  
pre-shrunk  
Service Cloth  
\$4.00

In white  
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Leading department stores everywhere carry S. E. B. uniforms. In Greater New York at:

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Model 375—Maid's Uniform—Individuality itself. Black or grey cotton Pongee \$4.50  
In black cotton poplin \$4.00 to \$5.50

If your dealer is out of these Uniforms let us know  
Attractive booklet of other styles on request. Write for it

S. E. Badanes Co.

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## Smart Styles for STOUT WOMEN

Dress-making worries are over for the stout woman who shops at Lane Bryant's. Our specially designed stout clothes will fit you perfectly. We carry in stock all sizes from

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Every design offered insures style, becomingness and will reduce the apparent size. And trying on before you buy insures against disappointment so frequent when clothes are made to order.

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Coats 34.50 to 120.00  
Suits 39.75 to 125.00  
Dresses 37.50 to 175.00  
Skirts 10.50 to 39.75  
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If impossible to visit our stores in New York, Chicago, Washington, Detroit or San Francisco, write for Style Book. Address Dept. V11.

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You've Tried all Kinds

THAT'S WHY we will send you a full weight pound of Chéri Chocolates, assorted,

"MADE THE DAY MAILED"

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Parcel Post Prepaid

If the immaculate freshness and superior excellence of Chéri Chocolates do not convince you they are the Peer of any you have ever tasted,—the box is with our compliments.

YOU ONLY HAVE TO send your criticisms—we will gladly refund the price.

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At all times and for any occasion your maid is correctly dressed if she wears a

*La Mode*

### Smart UNIFORM

At your favorite store or write for nearest dealer's name and booklet "Your Maid and How She Should Dress."

**HAYS AND GREEN**  
352 FOURTH AVE. NEW YORK



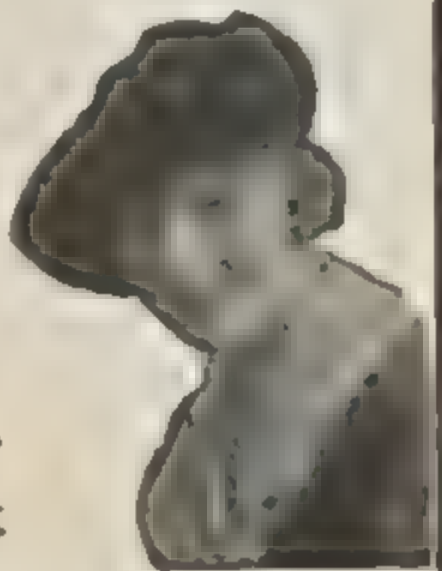
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Colors: Blue, White, Red, Green, Purple, Cardinal and Coral.

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near Stanford University in what Lloyds esteems the best climate in the world—New 12 room villa; beautiful grounds, garage, water plant, orchard, etc.

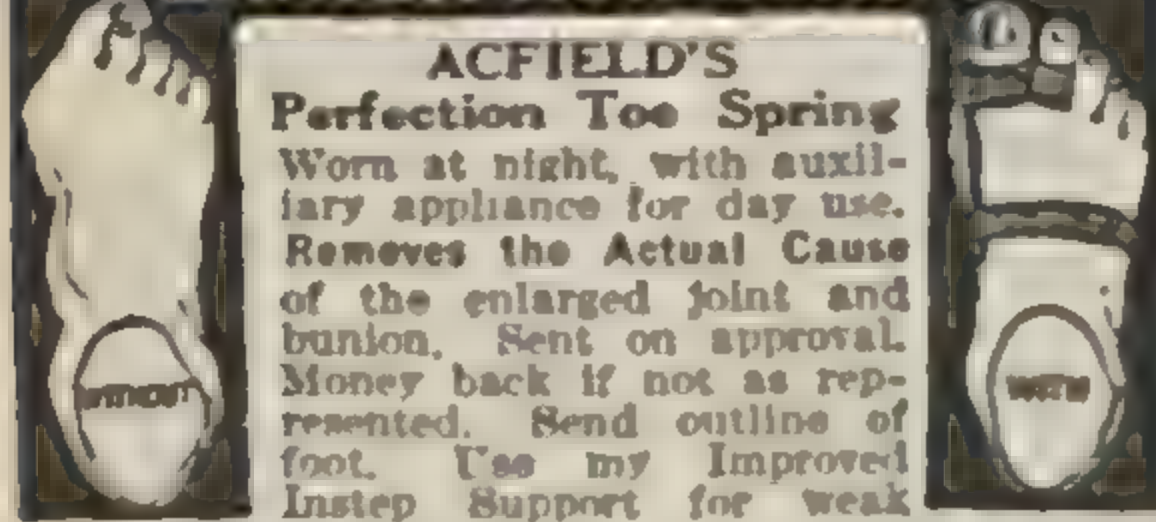
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will attend to all your shopping. Its corps of expert shoppers will save you time, trouble and expense. Address

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Full particulars and advice free in plain envelope.  
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MARBRIDGE BUILDING  
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## HOSE SUPPORTER

with the  
Oblong  
Rubber  
Button



## The Art of Good Dressing

is more than a matter of gowns. The effect of the smartest costume may be injured by ill-fitting or inferior dress accessories.

*Velvet Grip*

### HOSE SUPPORTERS

give the wearer comfort and confidence and permit absolute freedom of action—all most essential to a graceful carriage.

Styles for women, misses and children sold everywhere  
**GEORGE FROST CO., Makers, BOSTON**

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YOU can have a youthful appearance, clear complexion, magnetic eyes, pretty eyebrows and lashes, graceful neck and chin, luxuriant hair, attractive hands, comfortable feet. You can remove wrinkles, lines, pimples, blackheads, strengthen sagging facial muscles—all through following our simple directions. Thousands have done so. No drugs, no waste of time, no big expense and quick results. Send for latest free booklet containing many beauty hints and all about the wonderful work accomplished by the

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43rd and 44th Streets and Madison Avenue

The center of social life at  
**TEA TIME**

Ideally convenient for  
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Chinese Curio Co., Ltd.

323 Fifth Ave. near 33d St.  
Importers of Chinese Objects of Art  
Interior Decorations, Silk Embroideries,  
Artistic Jewellery, Fine Porcelains, in  
exclusive designs  
Send for 1918 Booklet V

## Of Course

I love natural wavy hair. Every woman does but I value my hair and that is why I decidedly prefer Schaeffer for my permanent hair-waving.

Mr. Schaeffer's personal attention may be had through appointment by phone or mail.

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SUITE 97

Phone M. Hill 5772 S. W. Cor. 45th St.

Enclose stamp for illustrated booklet



## Does Your Mirror Reflect Youth?

To-day is the day of Perpetual Youth—in appearance at least.

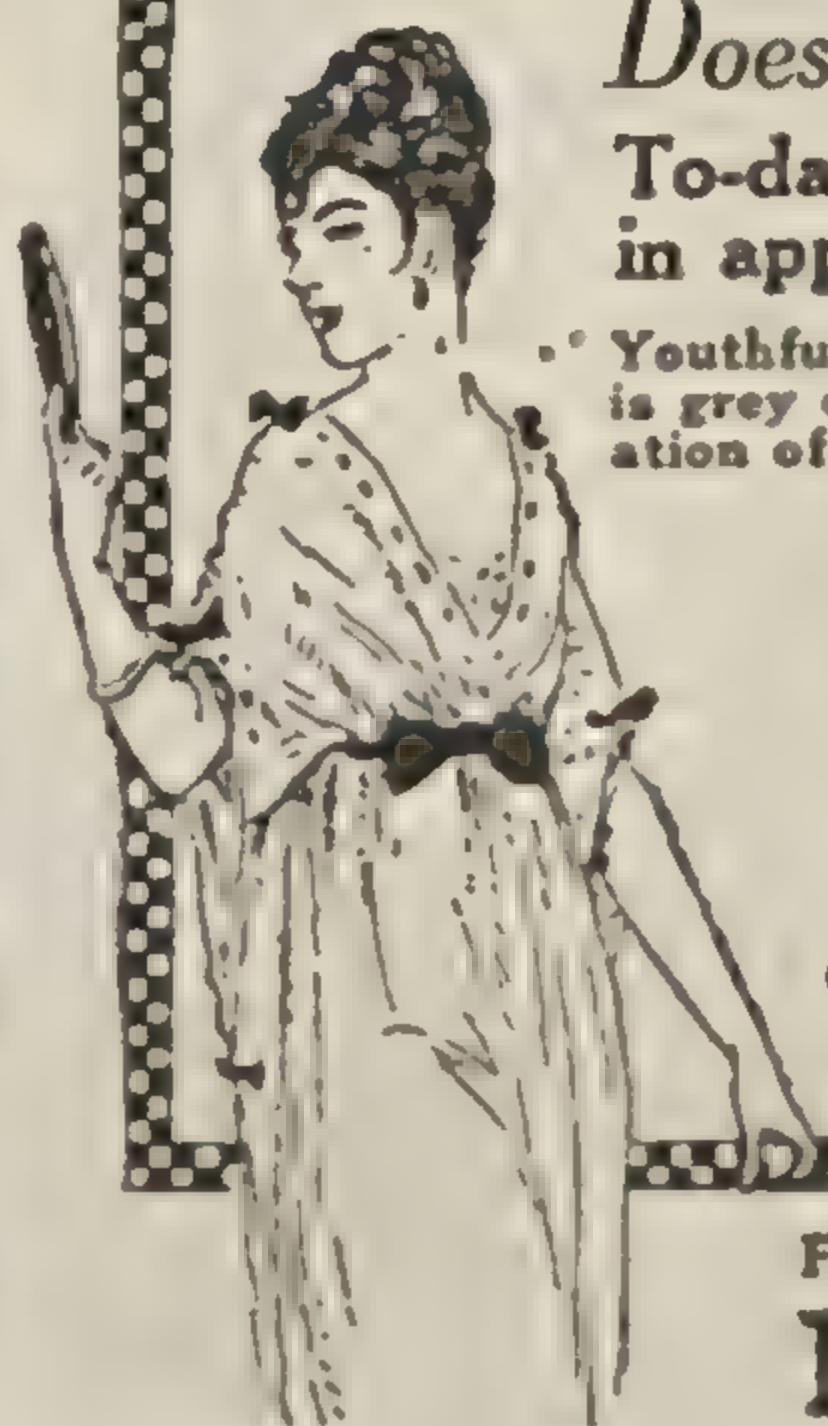
Youthful appearance cannot be maintained if one's hair is grey or discolored. But Science permits of the restoration of the hair to its original color by the use of

**Néos Henné**

A SAFE, SIMPLE, SURE PREPARATION that not only restores the hair to its original color, but preserves the Beauty, Life and Lustre of the hair as well.

Complete directions for use contained in each box

All Shades, from Golden to Jet Black



For Sale and Applied by Leading Hairdressers, and by

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Booklet "A" Grey Hair and its treatment free.

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### SEALING WAX SETS

Wax seals correct on letter. Good old custom Have seal engraved with coat-of-arms or monogram Dennison makes letter wax and seals

10,000 Dennison Dealers sell them  
Write Dennison, Dept. S, Framingham, Mass., for free "Wax Booklet."

**(14) What Next ?**



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Tea and Dancing

Every Evening 10:30 P. M. to closing





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**W**HETHER the hair be gray, faded, streaked or lifeless, one application of La Goutte-a-Goutte will restore the color to any shade of black, brown, drab or red. La Goutte-a-Goutte gives a lovely, rich, lasting color that does not fade, discolor the scalp, or rub off the pillow. This preparation renders the hair soft and glossy, with a natural, full-of-life appearance, that is not affected by its being washed as usual. **ONLY ONE APPLICATION REQUIRED and NO AFTER SHAMPOO IS NECESSARY;** takes only a few minutes and can be applied by you in the privacy of your home. Any one of 32 shades you wish may be made from the ONE package. Price \$1.25, postpaid. Order direct, or, if you'd first like to see how well La Goutte-a-Goutte will appear on your hair—

**Send Me a Little Lock of Your Hair,** Cut off the lock close to your head and mention shade desired. If in New York call by appointment and I will examine your hair. I have had 30 years' professional experience and will tell you frankly what is best for you. I make no charge for examination or advice. Private operating rooms.

Hair pamphlet free on request.

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The Label of Gus Mayer Co.

For two generations, this label has been to southern women, a guarantee of up-to-the-minute style correctness and value supreme.

No other fashion shop or fashion center affords more in newness or individuality. Real laces, hand embroideries—hand made handkerchiefs—of home manufacture or from abroad—an excellent assortment of children's apparel, both hand and machine made—women's outer and under garments—quality merchandise exclusively.

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NEW ORLEANS  
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### THE CLEANEST TASTE IN THE WORLD

Exquisite mouth cleanliness, so essential to health and personal charm is assured by the regular daily use of

**Dr. R. B. Waite's ANTI-PI-Y-O DENTAL CREAM**

Keeps teeth clean and beautifully polished, preserving the enamel with its natural color.

30c and 60c at your Druggist

THE ANTIDOLOR MFG. CO.

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**SEND SAMPLE TUBE FREE**

Name.....  
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## El-Rado

**The "Womanly" Way to Remove Hair**

Youthifying the underarms with El-Rado is an agreeable way to remove the hair. While necessary for the proper wearing of evening gowns and transparent sleeves, hairfree underarms are just as desirable for everyday comfort and cleanliness.

El-Rado removes hair from the face, neck, underarms or limbs in the same simple way that water removes dirt. The sanitary lotion first dissolves the hair, then it is washed off. Much more "womanly" than the use of blades. El-Rado is absolutely harmless, and does not increase or coarsen later hair growth.

Ask for "El-Rado" hair remover at any toilet goods counter. Two sizes, 60c and \$1.00. Moneyback guarantee.

If you prefer, we will fill your order by mail, if you write enclosing stamps or coin

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## Hotel Majestic

COPELAND TOWNSEND

Central Park West  
at the 72nd St. Motor Gateway

NEW YORK

A Hotel of Distinction  
For guests of Discrimination  
With  
Tariff in moderation

Readers of this publication appreciate the home atmosphere and refined environment of the Majestic.

Near the center of interest—comfortably distant from the area of confusion



### The "Twenty-Four Hour" Cream

Whether it's in the dewy freshness of the morning or that starry bedtime hour—Crème de Meridor is all you need to keep a healthy, glowing skin!

Crème de Meridor is a "day" and a "night" cream in one. It keeps the skin free from blackheads and blemish, a veritable rose and ivory velvet—it actually freshens the tissues themselves.

Crème de Meridor is the original greaseless cream, so you can apply it wherever you are!

Write for a free sample or send 40c for a complete Lazell Beauty Box, containing soap, toilet water, talcum powder, face powder and a miniature jar of Crème de Meridor.



**Lazell** PERFUMER

Newburgh-on-the-Hudson,  
Dept. 2-N  
NEW YORK



### Fashion's Fancies

Beauty Ear Muffs \$6.00 The Set  
Beauty Top Water Wave \$10.00  
Drab or rare shades \$1.00 extra

Since the coiffure has become the first consideration in the toilette of the smartly feminine, it has been our aim to be the first avenue to provide fashion's fancies in hair accessories.

**IMPORTANT** When ordering cut sample of hair from close to the head and state whether you wish roots or ends matched.



Our new illustrated booklet describes all the Beauty Hair Helps, also the full line of Toilet Preparations. Send for one.

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Exquisitely beautiful and natural in tint. Just the color of rich glowing blood—compounded in oils—protects the skin—is waterproof. Sample tubes 15c. Full size tube in silk case for shopping bag 75c. Liquid in bottles 75c.

**Bertha-Burkett Co.,** 22 West 39th St. New York City





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Designed,*

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PRONOUNCED FRO-LA-SAY

*Corsets*  
FRONT LACED

*reflect the smartest  
new lines of fashion  
with the utmost grace  
and beauty. Their un-  
usual flexibility pro-  
vides real comfort.*

*A model for every type of figure  
\$4.00 to \$25.00*

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Beautiful  
Style Catalogue  
sent free on request

Model your figure  
with a  
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TRADE MARK REG U.S. PAT. OFF.  
**brassière**

**Model Brassière Co.**  
200 Fifth Avenue, New York.





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## La Toilette Complète

EACH day we feel that we may more confidently assure you that the supply of Djer-Kiss will be no longer uncertain—that you will be able at all times to procure one and all the *Spécialités de Djer-Kiss*—Extract, Face Powder, Talc, Sachet, Toilet Water, Végétale, Soap et—\* Rouge!

Voilà! There is now a new *Spécialité*—\* Rouge—in a dainty box. You will want, without delay, to add this new *Spécialité* to your toilet table.

*Si chic, si charmant, si français, the Spécialités de Djer-Kiss!*

(\*ROUGE ONLY prepared in America)

Send for these  
SAMPLES

In return for fifteen cents, Monsieur Kerkoff's importateurs, the Alfred H. Smith Co., of 36 West 34th Street, New York City, will be happy to send you samples of Djer-Kiss Extract, Face Powder and Sachet.

# Djer-Kiss

Made in France only

ALFRED H. SMITH CO.  
Sole Importers  
NEW YORK

SMIRNOFF'S RUSSIAN SHAMPOO adds a crowning touch to hair beauty. In quality worthy of Djer-Kiss. Send for sample, 10c.

THE CAREY PRINTING CO. INC.  
NEW YORK